PRICE 15 CENTS

WHERE ACTS ARE THIS WEEK

JULY 8, 1919

Photo by Lumiere

AND HOW THEY DID LAST WEEK

FIRST WITH ALL THE NEW

We take
pleasure in presenting
a recent portrait of

W. Augustus Pratt
B. S., C. M., M. D.

New York's world famed plastic surgeon, the man who keeps our stage stars shining and our society ladies young and beautiful. The guardian angel of hundreds of our advancing picture stars (both male and female). Dr. Pratt is the inventor of the marvelous "immediate process" for facial corrections. His institution at 40 West 34th Street (between the McAlpin and Waldorf Hotels), is the largest establishment in the world devoted exclusively to the science and art of keeping the face young and attractive. Dr. Pratt is the father of modern facial culture. His institution has been established 22 years and he has been in active practice continuously since 1895. His latest achievement in facial dermatology is his immediate invisible method for lifting "Jowls" or sagging face, which is so unwelcome to the "leading" man or woman.

PLAYS FRAMES COSTUMES SUPPLIES MAKE-UP SONGS

THE MARKET PLACE

FILMS TRUNKS CLOTHING LIGHTING JEWELRY BOOKS

acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a $5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts.; Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N. Y.

STAGE CAREER AGENCY—Personal Management. Engagements in drama, stock, musical, pictures. Vaudeville producing. Free examination, coaching. LOUIS HALLETT, 1493 Broadway, N. Y. C. 12-13

beauty culture

"GEBBIE" Liquid **Hair Remover**
(GUARANTEED TO KILL ROOT) $1.00 PER BOTTLE 07-t.f.
17 W. 42nd St., N. Y. C. Suite 402. Phone, 4481 Murray Hill

Bailey-Rubber Reducing Garments. Best quality at lowest prices. 17 W. 42d Street, Suite 402, New York City. 'Phone Murray Hill 4481. t.f.

SKIN SPECIALIST 12-26
Dr. J. Bier (Over Shanleys) Phone Bryant 8486 Room 208, 1493 Broadway, N.Y.C.

business chances

MILLIONS are suffering with Rheumatism. Most important discovery of the age. A herb that actually drives the most stubborn case of Rheumatism entirely out of the system. People write us and say they are astounded at the results, especially on the kidneys. Just think of the money-making possibilities. Representatives wanted. $1.12 pound postpaid, 10 pounds $5 express paid. Rheumatism Herb Co., Venice, California.

clothing

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING
To Sell or Rent REASONABLE PRICES
MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

costumes

Eaves Costume Co.
MANUFACTURERS—Theatrical—Historical COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
110 W. 46th St., N. Y. East of Broadway t.f. Phone Bryant 7212-7213

TAMS COSTUMES
Phone Bryant 7590
1600 Broadway, N.Y. of Every Description for Every Occasion — FOR HIRE—MADE TO ORDER
The largest costuming establishment in the world. t.f.

dogs

"EVERYTHING and anything for and about the dog. FIELD AND FANCY, 140 W. 34th St., New York, N. Y. Send for free sample copy and price list.

electrical supplies

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
266-270 West 44th Street, New York City

electrical supplies

COMPLETE LINE OF
Supplies AND Equipment
FOR Studio AND Theatre
National AND Speer Carbons
MAZDA LAMPS
CHARLES F. CAMPBELL t.f.
14-W-31st St. N.Y. Al. HENDRICKSON Charge d'Affairs

for sale

100 BEAUTIFUL Postcards and Pictures 10 cts. Big illustrated catalog of books, novelties, tricks for stamp. Taylor Co., 3820 Lincoln Ave., East St. Louis, Illinois. t.f.

frames

Paintings and Portraits
For LOBBY Display
KRAUS MFG. COMPANY
220 WEST 42nd STREET, NEW YORK t.f.

help male wanted

Coach Wanted Coach—For the Cornell Masque at Ithaca, N. Y. Two productions a year—From January 1st for a period of about six weeks. For particulars address: Masque Manager, Schoellkopf Bldg., Ithaca, N.Y. 12-26

machines

Projection Engineer TROUT WESLEY Member of I.A.T.S.E. and M. P. M. O. Local No. 1. A. New York. Honorary Member of Local 380, Oklahoma City, Okla.
MACHINES INSTALLED ANYWHERE
Charges Reasonable. Write for Prices.
Questions Answered on Projection. Neat Typwritten Reply on all Questions to cover postage. Mail all Questions to P. O. Box No. 380, Oklahoma City, Okla. **10c** t.f.

magic

MARTINKA'S MAGIC TAKES MAGICIANS This old reliable firm invents and manufactures all of the latest effects. Send 25c for large illustrated professional catalogue "D"
Martinka & Co. 493 Sixth Ave. New York City. t.f.

BARGAINS IN MAGIC
Our 24-page List No. 11 is now out. It's free. SILVEY & BUGDUN, 239 East 9th St., South Boston, Mass. 10-26

mailing lists

LISTS OF PICTURE THEATERS FOR SALE, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, Capitol Theater Bldg., N. Y.

make-up

HESS HIGH GRADE MAKE-UP Send four cents for postage FREE Book 7th Edition THE ART OF MAKING-UP
ROCHESTER, N. Y. t.f.

music

MUSIC Composed to words. Title Pages Designed. Plates Engraved.
Printing by all Processes. t.f.
E. H. PFEIFFER, 101 W. 42nd St., New York

music instruments

AUGUST GEMÜNDER & SONS
VIOLINS Old and New for all kinds of Players. We are Expert Makers, Players, Repairers and Reconstructors, Bows, Strings, Cases, Time Payments, Exchanging, Catalogues. Est. 1846.
Pubr. The Violin World, 27th year, $1.00 per annum.
141 W. 42nd St., 2nd floor, near B'way, N.Y.C. t.f.

Violins Maker of the celebrated "Moglie Violins"
LUTHERIE ARTISTIQUE
ALBERT F. MOGLIE
Genuine Ancient Violins and Bows—Artistic Repairing.
1431 B'way, New York, entrance 40th St. t.f.

plays

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

plays

PLAYS—Stars and Managers, Comedy Drama on Double Standard, fine emotional lead, strong appeal, moving scenes, good lines, 6 parts, Lex. Dramatic Mirror, New York

printing

ENGRAVED LETTERHEADS
$25.00 for first thousand and worth it. Special printing up to 24x36 inches. Hurd of Sharpsburg in Iowa, Theatrical Printer. t.f.

reproductions

100 PHOTOGRAPHS $2.00, size 1¾" x 2¾" gummed on the back if desired.

100 Post Cards - -	$2.50
100 5x7 Prints - -	4.00
100 8x10 Prints - -	7.50

Send money order and photos to copy. Orders filled promptly.
JOHN BRASSINGTON, Inc.
228 Third Street Milwaukee, Wis.

scenery

Columbia Scenic Studio
Columbia, South Carolina 10-20

school information

FREE CATALOGS of all camps or schools in the U. S. for boys or girls. AMERICAN SCHOOLS ASSOCIATION, Times Building, New York, or Masonic Temple, Chicago. 12-26

slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street, New York City t.f

song writers

SONGWRITER'S MANUAL.—Don't publish Songs or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable, honest advice. Price 25c. H. M. Bauer Music Co., 135 E. 34th St., N.Y.C. t.f.

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting proposition. Send us your name on a postal. 09-20
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

WE Build Everything Electrical for the Stage. 1000-Watt Nitrogen Stage Lights our specialty. Rialto Electric Stage Lighting. t.f. 301-304 W. 52nd St., N. Y. Phone Col. 2217

supply houses

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. 'Phone Bryant 4116 t.f.

titles

HAND PAINTED TITLES
LLUSTRATIONS—PHOTOGRAPHY
Broda & Meyer TELEPHONE BRYANT 7392
220 W. 42nd St., Room 2004, N. Y. C. t.f

FRANCISCO ELIAS
FOREIGN
FILM TITLES t.f.
220 W. 42nd St., N. Y. C. PHONE BRYANT 9351

"The Title Man"
ERNEST STERN t.f.
145 W. 45th St., N. Y. C. Phone Bryant 8973

Velasco & David Co.
Manufacturers of Film Titles
FOREIGN TITLES in all languages our specialty
We have our own Laboratory and Printing Plant
LOWEST PRICES
145 W. 45th St. Phone Bryant 6837 New York City t.f.

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls, Jewelry. LORENTZ, 65 Nassau St. N.Y.C. 07

wig makers

WIGS TOUPEES MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St. New York

THE DRAMATIC MIRROR

LOUIS R. REID, Managing Editor

Only Two Stars Left on Broadway —Who is the Wealthiest Playwright?—Eddinger, Brian and Wood—How Much Will Brady, Cohan and Harris Win in the Toledo Fight?—Nineteen Plays Now Showing in New York.

THERE is almost an eclipse of the stars of the Broadway theatrical firmament. Only two are left —Lew Fields and Louis Mann—out of a list which shed unusual brilliance to the New York season. These two are holding up the stellar prestige with credit to themselves and to the box office. Statisticians will find a coincidence in the fact that both are playing on Forty-fourth Street, both have nine letters in their names and both are appearing in their greatest successes of recent years.

• • •

OUR spies tell us that James P. Sinnott, the conductor of the breezy sport page in the Evening *Mail*, and Evelyn Gosnell, one of A. H. Woods' pulchritudinous young luminaries in "Up in Mabel's Room," were recently married. Does not the event signify a new playwright-star alliance?

• • •

THE temperamental fiddler, Rigo, who used to be a fruitful source of copy for the Sunday editors has burst again into print after long years of silence. He recently held an auction sale of various furnishings and objects of art which are said to have been in his "extensive palace at Cairo." The sale, however, did not prove the success expected and Rigo is protesting loudly of the American lack of artistic appreciation.

• • •

THERE is a controversy developing in certain quarters as to who is our wealthiest playwright. Some contend that Augustus Thomas has the largest bank account while others declare George Broadhurst to be the richest playwright in either America or England. But has not Mr. Broadhurst been risking his money in producing ventures? When it comes to the possession of wealth should there not be some consideration of George V. Hobart, whose "Experience" brought him large royalties; J. Hartley Manners, who made a large fortune out of "Peg o' My Heart"; Roi Cooper Megrue, Samuel Shipman, Guy Bolton, Otto Harbach and Winchell Smith whose royalty statement is always heavy.

• • •

DONALD BRIAN simply cannot be kept out of a triumvirate. For years "Julia and Donald and Joe" formed a successful partnership in intriguing the playgoer. Finally dissolution came, and the three continued their careers alone. Now Donald is back in a three-star arrangement under the Selwyn management. Whose name will come first? Will it be Donald, or Wallace Eddinger, or Peggy Wood? From a metrical standpoint it would seem as if Eddinger, Brian and Wood were the most preferable.

• • •

BROADWAY is anxiously waiting to know how much money William A. Brady, George M. Cohan and Sam H. Harris have wagered upon the Fourth of July melee in Toledo. All three have seemingly an instinct for selecting the winner. Mr. Brady, it will be recalled, was richer by $25,000 in the last Presidential campaign, having accepted a twenty-five to one bet on Wilson when the papers had announced Hughes' election. Cohan and Harris also garnered $15,000 each on the election of Wilson, and their choice in the World's Series games have brought them tidy sums.

NEW YORK seems to possess a keen sense of grotesque contrasts. We dispatch visiting poets who would hold readings of their works to cavernous Carnegie Hall and we elect to present elaborate musical comedies in theatres containing 299 seats.

• • •

WHAT has become of the old familiar slogans? No longer are we confronted by "The Best Play in New York," "A Speculator on the Sidewalk Means a Crooked Manager Inside," "A Year in London; Six Months in Berlin," "Better Than the Merry Widow," "John Drew—The Glass of Fashion and the Mould of Form."

• • •

AN indication of the continued prosperity which is attending the New York stage this season, nineteen playhouses are presenting attractions this first week of July. In no similar period in recent years has such a large number of theaters been open to the public.

• • •

IF present plans are carried out the name of Booth Tarkington will figure conspicuously in the theater programs the coming season. Not only is Tarkington himself busy with two or three plays, but several of his works are being adapted by playwrights who appreciated the big profits in "Seventeen."

• • •

OBVIOUS wits of the Rialto are already declaring that Mr. Ziegfeld is welcome to the deer which he has purchased for his estate on the Hudson but that they prefer the dears on the New Amsterdam roof any day.

• • •

WHILE theatrical New York still wonders who will play the title role in "Aphrodite" there comes another perplexing question as to who will be selected to enact the title role in "Abraham Lincoln."

• • •

CAPTAIN WILLIAM HARRIGAN, son of Edward Harrigan of "Harrigan and Hart" fame, is making his first appearance on the stage since his return from France, where he served in the battle of the Argonne Forest with the 77th Division. He has an important role in "The Acquittal," which Cohan and Harris are presenting this week to the summer hotel population of Atlantic City. George M. Cohan, Sam H. Harris and a delegation from the Lambs went down to the resort to witness the production and welcome Harrigan back to the stage.

• • •

IT was a long search which Winchell Smith and John L. Golden made for a successor to Frank Bacon in "Lightnin'," but it has finally ended with the selection of Will. M. Cressy for the role. Mr. Cressy will assume the part next week and will play it for at least a fortnight to enable Bacon to obtain a vacation. It will provide excellent preparation for Cressy as he has been chosen to head a "Lightnin'" company next season.

• • •

THE Shubert brothers—judging from their recent publicity displays in the dailies—are appreciating the immense advertising value of pretty chorus girls. They are drawing attention not to the principals but to the girls in their new "Gaieties" production as well as in their show at the Winter Garden.

DRAMATIC MIRROR *PUBLISHED EVERY TUESDAY AND DATED A WEEK AHEAD AT CAPITOL THEATER BLDG., 1639 B'WAY N. Y. PHONES 5923 CIRCLE* JULY 8, 1919

H. A. WYCKOFF, *Pres.* CLYDE GORDON, *V-Pres.* H. J. REDFIELD, *Sec.* OTTO HARRAS, *Adv. Mgr.*

CHICAGO, Peoples Gas Bldg., A. T. SEARS. *Vol. LXXX, No. 2116, $4 a year.* LOS ANGELES, Markham Bldg., Hollywood, E. A. BARRYMORE

Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the act of March 3, 1879.

Copyrighted 1919.

UNPRECEDENTED BOOKING RUSH PRESAGES WONDERFUL SEASON

More New Shows and More Time Demanded of Road Theaters than Expected—Many Dates Filled

AT the way the bookers of the different road theaters are being sought for dates presages the greatest season in the history of theatricals according to the heads of the respective departments. Not only are numerous new shows seeking time far ahead of the usual time, but the bookers have penciled in many dates with the demand becoming brisker as the days pass by.

One booker says that the feeling is unanimous that next season will be the most prosperous ever experienced by producers unless something unforseen bobs up to knock all anticipations skyhigh.

All of the shows or at least the majority of them that have had any kind of a Broadway engagement are being lined up in twos, threes, etcetera for road tours and the list proves that the one nighters as well as the week stands will get some of the best shows that have ever been organized in New York.

The transportation proposition is expected to work continued hardships but this condition is expected to be changed when the roads are turned back to the private ownerships after the first week of next January.

But in the face of any obstacles there is an unprecedented rush for time for traveling combinations.

Just by way of illustration as to how the time is clogging up, Theodore Liebler, Jr. visited local booking offices last week to round up a theater in Chicago for the production there of "Success" which was brought out in New York and which received some splendid press notices but was informed that the season was well filled up and that he would have to bide his time.

Farces, dramatic pieces and musical shows are lined up with the comedies and revues having an edge on the dates at present.

Many new ones await routes.

JOLSON FACES SUIT

Blackfaced Comedian Surprised When Wife Sues for Divorce

Just when roses, sunshine and happiness were blessing Al. Jolson's life and his cup of good luck was running over the brim, with Al. now enjoying a vacation and having a merry time with all kinds of money, the comedian was handed a solar plexus on June 26 by news from Oakland, Cal., that his wife (Mrs. Henriette Jolson) had filed suit for divorce there.

She is reported asking Al. $2,000 a month alimony, stating that her husband's income is more than $3,400 a week.

. . .

Buys Yiddish Theater Plays

A. H. Woods has secured complete rights to more than five hundred plays by more than a dozen Jewish playwrights which have been presented on the Yiddish stage in New York in the past ten years. By the terms of the arrangement Mr. Woods also contracts for the entire output of the Yiddish theater for the next ten years.

. . .

Cited for Contempt of Court

Del. Lawrence, the leading man of the Majestic Theatre in San Francisco, has been cited for contempt of Court for failing to pay alimony to his wife who is suing him for a divorce. She declares that he is unfit to have the care and custody of their children.

. . .

After "Dangerous Years"

The new Edward Locke play, "Dangerous Years," which was recently produced by the Shuberts at the Shubert-Teller Theater, Brooklyn, is being sought by a western manager for certain road territory, with the title to be changed for the one nighters.

. . .

Hackett Breaks Leg

James K. Hackett, the actor, slipped on the wet floor of a bathroom in Brockville, Ontario, June 28, and suffered a compound fracture of the left leg above the ankle.

Walker Preparing "The Magnificent Ambersons'" for Stage

Stuart Walker is dramatizing Booth Tarkington's "The Magnificent Ambersons," the novel which recently won the Pulitzer prize of Columbia University as the best novel of the year reflecting American life. The play probably will have its premiere by the Walker Players at the Shubert-Minat in Indianapolis during the summer.

Another Tarkington play to be produced there for the first time on any stage is "The Gibson Upright," in which Harry Leon Wilson is collaborating with Tarkington. Still another Tarkington play is in the making with a special view to being suited to the members of the Walker company. It probably will not be finished until late in the summer, so it is not yet known whether it will be produced there.

Another play expected to be produced there this summer for the first time is a dramatization by Eleanor Gates of Wallace Irwin's Japanese schoolboy stories, in which Gregory Kelly is to appear.

. . .

Ask to Suspend Car Gong

Gottlob and Marx, owners of the Columbia Theater, San Francisco, have petitioned the Board of Supervisors to request the car men passing the theater to suspend the gonging of the bells until the theater has been passed; the noise of the bell interrupts the plays.

. . .

Still With Fields

William Raymond Sill, one of New York's best known press agents, has been engaged by Lew Fields to devote all of his time to the advertising and exploitation of Field's new summer show, "The Lonely Romeo," now enjoying New York prosperity.

"AT 9:45"

Owen Davis Melodrama Is Particularly Mellow

It is a difficult task to ferret out just what were William A. Brady's motives in producing "At 9:45" at this particular moment—too late for last season and too early for next—at a time in the year when one is more apt to search out cool and tinkling musical comedies than deep dyed dramas of murder and motives. But whatever his managerial hunch was, it is probably a safe one, for any hot weather that may be immanent will be more than counteracted by the cold chills which Owen Davis' melodrama will produce up and down the individual spines of his audiences.

"At 9:45" is without doubt the most baffling mystery play since "The Thirteenth Chair." It is built upon the old theme "Who Killed Cock Robin?" except that in this particular case Cock Robin has not been reported dead to date. It would be idle to retell the story here. Suffice it that a man has been shot and the act can without difficulty be fastened upon any member of the cast. It is not until the fifty-ninth moment of the eleventh hour that the truth outs. This Cock Robin is certainly the most hated man who ever lived, not even excepting the Hohenzollern, and we for our part, hope he does not recover.

The play is well staged and well acted. John Cromwell is responsible for the former and for a large portion of the latter. His police captain is animated by a most understandable humor. A fine bit of realistic horror is also contributed by Edith Shayne as the mother. Marie Goff is pretty and attractive and not without force when force is called for. George Backus as the father, Edward Langford as one of the many suspects, Frank Hatch as the butler, Madeline King as his daughter, and Idalene Cotton in a comedy role are all deserving of commendation. John Harrington plays the chauffeur admirably. The smaller roles are satisfactorily handled. MARTIN.

NEW LIST OF RULES

Regulations Governing Collection of Admission Taxes

The Bureau of Internal Revenue has sent out a new list of regulations governing the collection of the tax on admission to places of amusement. The tax is one cent for each ten cents or fraction thereof of the amount paid. Persons admitted free, except soldiers and sailors in uniform, bonafide employes, municipal officers on municipal business, and children under 12 years of age are subject to the tax.

It has been finally decided that newspaper critics who review a theatrical performance or motion picture are not subject to the tax, according to the regulations. They are included in the list of "bonafide employes."

In this list also goes the advance agent of shows, the theater or "house physician," the regularly employed attorney for the theater; Class 2—Actors and actresses then playing at the theater, members of the orchestra, and organist, a moving-picture operator, the ushers. Class 3—A physician called in to attend a spectator taken suddenly ill, a theatrical critic of a newspaper attending to view and review the play, young women selling souvenir programs at a benefit and a Four-Minute Man attending to speak.

The act imposes a tax of 50 per cent. on the price of admissions to places of amusements in excess of the "regular or established price."

. . .

Peggy O'Neil

Peggy O'Neil, who graces the cover of THE MIRROR this week, is the leading comedienne in "Tumble In," at the Selwyn Theater. In this piece her talents have scored a new mark. Her infectious personality goes over the footlights with a warmth that cannot be denied. Miss O'Neil has played many leading roles in many plays, including "The Flame," "Peg o' My Heart" and "Patsy on the Wing."

KLAW FINALLY BREAKS SILENCE

Admits Partnership "Split"—Denies Some Wild Rumors—J. Ogden Armour Not Interested

WITH all sorts of wild rumors as well as some tame ones going the rounds anent the proposed dissolution of theatrical partnership between Marc Klaw and Abraham L. Erlanger, with one publication in particular hanging on to the printed belief that Levi Mayer, attorney for the K. & E. interests for fourteen years had become exclusively allied with Erlanger and that Chicago capital had taken over the Klaw holdings through Mayer's influence, Mr. Klaw branded as "wildest guesswork" and doubted that Mayer was even thinking of such a proposition.

"Mr. Erlanger and I are on the eve of a separation of our interests. To that extent these newspaper articles are correct. Beyond that all is wildest guesswork.

"As to my son, Joe, he is going to produce independently. I am intensely interested in his future career and his success, but he is not desirous to pose merely as the son of his father, nor would I encourage him in such a pose.

"I have several plays ready for rehearsal, all of which I may add, have been acquired with the knowledge and consent of Mr. Erlanger.

Mr. Klaw also went on record last week that regarding the report that J. Ogden Armour and Julius Rosenwald of Chicago were taking over the Klaw interests Mr. Armour was in no way either directly or indirectly to become interested in the Klaw & Erlanger separation. From Chicago comes word from Mr. Rosenwald himself that he is not negotiating with anybody for the Klaw interests. Mr. Klaw also denies any reported connection of Rosenwald with the proposed dissolution.

George White Reported Paying Chorus Girls $50 A Week.
"Somebody's Sweetheart" Closes; Reopening In Fall.
William Kent Out Of "Gaieties" With Ed Wynn Rushed In.
Ray Raymond Signs With Klaw & Erlanger For New Show.
Jewel Carmen May Be Seen In Broadway Musical Show In Fall.

DELAY IN GETTING PASSPORTS DETAINS PLAYERS IN STATES

Players Expected to Sail for Australia Held Up by Inability to Obtain Passports On Time

OWING to the inability of the players under contract to receive their passports from the State Department in Washington the departure of the men and women under contract to appear in Australia under the direction of the J. C. Williamson, Ltd., has been held up temporarily. However, the Sanger & Jordan office, where the players were obtained, has received word that the players are almost certain now of getting under sail by July 8. The failure of the passports to come from Washington has also delayed Ben H. Atwell and his wife, Burdella Johnson, from going to Australia where Miss Johnson is to make a tour of the variety halls there. Atwell, who has been handling the general press publicity for the "Good Morning Judge" and "Pretty Soft" shows during their recent New York engagements, is now on a vacation and in making the trip to Australia kills two birds with one stone. He will again be with the producing firm having those shows on tour next season.

The professionals awaiting passports for the Williamson project are John D. O'Hara, Diane Wilson, Frederick Esmelton and Robert Toms. They have been rehearsed here for a production in Australia of the Smith & Golden show, "Lightnin'" which will be the first of a series of Broadway shows to be produced in that country. O'Hara will enact the Frank Bacon role. Sanger & Jordan also arranged for the plays that will be presented there.

Theater Managers Meet

A meeting of the managers of the theaters playing traveling theatrical attractions, of Central Illinois, was held at the Jefferson Hotel, Peoria, Ill. Many matters of interest were discussed and particularly the better routing of attractions in that section. Those present were: Chas. Nathan, Peoria; Geo. C. Hicox, Springfield, Ill.; C. H. Clark, Champaign, Ill.; Wm. Duffield, Canton, Ill.; S. B. Harrington, Quincy, Ill.; G. S. Olmstead, Sterling, Ill.; James Wingfield, Chicago, and Manager Lawhead, Decatur, Ill.

Nathan Appell, Secretary of the Central Managers' Association, was also present and gave an outline of the objects of the organization which he represented. At the conclusion of his address, all the managers present joined the organization.

• • •

Translating Two Plays

Matthew C. Woodward, who has written the lyrics for numerous musical productions staged by the Shuberts, is translating for this firm Henri Bernstein's "La Griffe." Mr. Woodward is also translating "In the Night Watch," which, like "La Griffe" is to be done in this country in the fall, by the Shuberts.

• • •

Tynan Re-elected President

The Catholic Actors' Guild of America re-elected Brandon Tynan for President for the year of 1919-1920. The Guild closed its fifth year by a meeting at the Astor Hotel. Brandon Tynan, the president, occupied the chair and two hundred members were present.

• • •

New Show for Miss Dunn

Arrangements are under way for Emma Dunn to star next season in a new play, "A Woman's Woman," under the direction of Charles Emerson Cook. It is said to be a Satevepost story that Nalbro Bartley had in serial form.

• • •

Preparing "Have a Smile"

"Have a Smile" is the adopted title for a new show that will play the one nighters, starting in August, with the show sponsored by Ace Berry and Hal Oliver. There will be eight principals and twelve chorus girls.

With "Over There" League

George Nolan Leary, well known on stage and screen and for the past twelve months in France with the 3rd Division, has been touring the A. E. F. with his own show, since Christmas. He was recently engaged by the "Over There Theater League" and discharged from the army. James Forbes and Oswald Yorke, who rescued him from the ranks, placed him in the production of "Stop Thief" and he has scored a great success in Frank Bacon's former role. The play has had two engagements in Paris and is returning for its third. At the time of the armistice Leary was a patient in the gas ward Base Hospital 87 at Toul.

• • •

Helen Ware Recuperating

Helen Ware, who has been playing vaudeville but was forced to cancel dates, owing to an operation that was performed in St. Luke's Hospital, has almost recovered from the effects of her illness. Miss Ware has a legitimate offer for next season but may remain in vaudeville.

• • •

Cort Has Eddie Leonard

Eddie Leonard's proposed starring venture next season in a show entitled "Roly Boly Eyes" will be done under John Cort's managerial direction. The blackfaced comedian will have a specially written book by Edgar Allan Woolf.

Stage Women's Theater Closed

The closing of debarkation Hospital No. 5 (Grand Central Palace) ends the Stage Women's War Relief entertainments given for the wounded soldiers in their own theater there. During the six months the theater was in existence, over 100 performances were given, not to mention the numerous entertainments given in the wards. The closing of the hospital gives the Stage Women's War Relief opportunity to send more units to the hospitals of overseas men stationed near New York. These units are out for one week, giving a varied program. Two even ventured far south for two weeks.

• • •

"The Acquittal" Produced

"The Acquittal," a new play by Rita Weiman, was produced by Cohan and Harris at the Apolo Theater, Atlantic City, Monday, June 30. The players include Phoebe Hunt, Mary Jepp, Lillian Tucker, Wm. Harrigan, Joseph Selman, Morgan Wallace, J. M. Hollicky, Franklin Hall, Arthur V. Gibson, J. J. O'Brien, Edward Geer, Harold Gwynn, John Rowan and Norman Lane.

Following the engagement in Atlantic City, "The Acquittal" will be presented in Long Branch and Asbury Park.

• • •

Moglie Expert Luthier

Albert F. Moglie, whose violin studio is at 1431 Broadway, New York, is doing some exceedingly fine work which has won for him a reputation equal to that which he enjoyed in his native city of Rome, Italy, where he was formerly luthier to the Royal Conservatory, Costanzi Opera House, and Augusteum Symphony Orchestra. He has a very valuable co-worker also in his studio, in the person of Mr. Cowen.

• • •

Comedy to Open in Stamford

Stamford, Conn. will see the first performance of "A Regular Feller," the new Mark Swan comedy which Charles Emerson Cook is producing. The dates in Stamford will be July 4th and 5th, followed by three days each in Asbury Park and Long Branch and a week in Atlantic City.

• • •

New Coburn Play

The feature of the Coburn enterprises will be a play by Louis K. Anspacher, entitled "All the King's Horses," a drama in three acts.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING JULY 5

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*Fay Bainter charms*	222
Booth	The Better 'Ole	*Bill, Bert and Alf in the flesh*	300
Broadhurst	39 East	*Play of New York boarding house life*	114
Geo. M. Cohan	Griffith Repertory	*Extended engagement of "Broken Blossoms"*	101
Criterion	Three Wise Fools	*Has a certain amount of whimsy*	287
Eltinge	Up In Mabel's Room	*The dramatization of a chemise*	197
44th Street	Gaieties of 1919	*To be reviewed*	7
Gaiety	Lightnin'	*A triumph for Frank Bacon*	364
Garrick	John Ferguson	*Religious and philosophical conflict*	64
Globe	She's a Good Fellow	*Dainty musical comedy*	80
Greenwich Village	Greenwich Village Nights	*To be reviewed*	5
Hudson	Friendly Enemies	*Louis Mann now featured*	475
Knickerbocker	Listen, Lester	*Fine show for the T. B. M.*	226
Liberty	Scandals of 1919	*Mostly sandals*	40
Miller's	La, La, Lucille	*Moneymoon versus honeymoon*	48
New Amsterdam	Follies of 1919	*They're off! Let's go!*	24
Playhouse	At 9:45	*Reviewed in this issue*	9
Selwyn	Tumble In	*Musical version of "Seven Days"*	119
Shubert	A Lonely Romeo	*An attractive summer entertainment*	31
Vanderbilt	A Little Journey	*Has a long run*	221
Winter Garden	Monte Cristo, Jr.	*Extravaganza written with imagination*	169

This Mirror Feature is imitated by other Amusement papers.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, June 24, 1919:

The following members were present: Messrs. Wilson (presiding), Stewart, De Angelis, Cope, Mordant, Gayer, Mills and Christie.

New members (all through N. Y. Office): Stanley M. Andrews, Anna Athy, Lillian Breyer, Genevieve Cliff, Helen Freeburn, Vera Gordon, Madeleine King, Florence Lewin, Harmon B. MacGregor, Horace V. Noble, Cynthia Perot, Robert Perot, Robert Sherwood and Claire Whitney.

It is practically impossible to deny every erroneous statement made by those who happen for the moment to be on the other side. Therefore, members should believe only the information issued by this office. It would, perhaps, be as well to summarize in a few words, the situation as it exists to-day, and here it is: The Producing Managers' Association has sent no reply to our offer to arbitrate, with ex-President Taft and the Hon. Charles E. Hughes as umpires, because no meeting of that body has recently taken place, but one will probably be called within a few days.

We have NOT been refused a charter from the American Federation of Labor, but our application is in and the Executive Council has promised to consider same.

We have the very best of reasons for believing that the managers are not bound by a $10,000 bond not to issue "Equity" contracts. The managers are probably bound to do other things, but not this one, because if they were, there are several who would have already forfeited the amount.

Do not be alarmed if no engagement presents itself immediately. We can assure you that there will be plenty of work a little later on. To sum up, the situation is most encouraging, because the managers who are delaying issuing "Equity" contracts, are unable to cast their plays. In the meantime, however, they are doing their best to throw a scare into the profession.

Here are a couple of extracts received from a very loyal member, Elsie Janis. On the 16th she writes, "I am with the great band of actors (A. E. A.) in any movement or work they think is right," and on the 22nd, "Long live the Actors' Equity Association." She also states that she has seen the great benefits of unionism on the other side, and believes in it thoroughly.

• • •

To Manage Olcott

A. L. Erlanger has completed plans whereby he takes charge of the business aqairs of Chauncey Olcott for a period covering the next two years. The first production which Mr. Erlanger has in mind for Mr. Olcott, and which will be brought out early next season, will be a spectacular revival of Mr. Olcott's most successful play, "Macushla," by Rida Johnson Young.

• • •

Decorate 44th St. Theater

The Forty-fourth Street Theater is being redecorated for the reception of "Gaieties of 1919."

SPIEGEL'S SHOWS

Twelve Attractions to Be Put Out During Coming Season

Max Spiegel, who has long been identified with the burlesque game and in recent years has come to the fore as a picture theater owner and director, next year plans to have at least twelve shows in operation by the holidays.

Having discarded his intentions of sending out "Odds and Ends" with Richard Carle. He is producing a big musical show, "Look Who's Here," with Cecil Lean and Cleo Mayfield starred. It will open August 25 in Washington and after a thorough road tryout will be brought in to New York. In this show will be seen Spiegel's dancing find, Madge Rush, who is under a five years' contract with Spiegel.

Spiegel is "in" on the new Frederick Bowers' show although it was reported last week that Bowers was producing it alone. Bowers had selected "The Vampire Girl" as the title but at a meeting last week in the Spiegel office it was decided to label it "Kiss Me Again." Bowers will be starred in this show

Through the Spiegel offices will be booked a new show, "I'll Say So" which will have Ollie Mack and George Murray featured, this new musical piece opening the latter part of September. Mack is of the former musical comedy starring team of Murray and Mack, with his old partner now being a screen funmaker with the Mack Sennett Company on the Coast. However there will be no Irish comedy roles for the new stage combination.

Two other new shows that will came fresh from the Spiegel shop will bear the titles of "You Poor Fish" and "Go To It," the first to reach the stage around December. With what is lined up for the road and in burlesque, the Spiegel banner will have at least twelve shows under its banner by the holidays.

George A. Florida is acting as general booking representative, routing the shows through the Klaw & Erlanger offices.

* * *

IS THAT SO!

Leon Errol has postponed his return to America in order to put on a new revue at the London Hippodrome.

Arline Fredericks, playing one of the principal roles in "A Little Journey," has been engaged by the Messrs. Shubert to play a "vamp" part in one of their new productions to be presented in the fall.

Dorothy Dickson and Carl Hyson joined the Morris Gest Century Midnight Whirl, Monday night by special arrangement with Cohan & Harris.

Oscar Radin is musical director for the "Gaieties of 1919," which has its New York premiere at the 44th Street theater, Monday evening, June 30. Mr. Radin was for years conductor at the Winter Garden.

Virginia Fox Brooks has left for Paris in order to collaborate with Maurice Donnay on an English adaptation of his play, "Lysistrata," which was produced in Paris last spring. J. J. Shubert, when in Paris last April, secured the rights to this play for American production.

NO MAN'S LAND

·By Mlle. Rialto·

THE old-fashioned days when actresses were relieved of their jewels by light fingered gentlemen who wear silk hats and masks seem to have returned, just as we were beginning to believe in the efficiency of the police department—and press agents. But then, you never can trust anybody—not even the best intentioned of thieves—and press agents. So along the Rialto floats the story of the most recent robbery—that of Fay Bainter. Perhaps we should sympathize, but then, we believe that the thieves had the peace of mind of Miss Bainter at heart and sought to relieve the monotony of playing steadily in "East Is West" and so put just a little excitement into the dull routine of her days.

* * *

THE Winter Garden will soon boast of another star and that will be when Madge Derny appears before her first American public. When "Monte Cristo, Jr.," takes up the road, going West, a new extravaganza will follow at the Fiftieth street home of youth and beauty, and then will come Miss Derny, fresh from Paris, where she has earned an enviable record as an actress and dancer.

* * *

WHEN Delyle Alda made her appearance in this year's "Follies," we noted, with a sigh of relief, that she had discarded the familiar masculine attire and had donned becoming feminine clothes, which suit her personality so much better than the dress suit of a man. Miss Alda is now one of the real "Follies" girls and looks and acts in a refreshingly sweet and feminine way.

* * *

ETHEL BARRYMORE will be seen in the Fourth of July pageant, is the latest news along Broadway. And it will seem good to have her back in the flesh and not only in the flickering films. But it will not be long, we hope, before she returns in a play. These seasons on tour are very nice for the out-of-towners, but not quite such happy events for the New Yorkers who hold a warm spot in their hearts for Miss Barrymore.

* * *

PEGGY O'NEIL doesn't worry particularly about the length of time her play stays on Broadway. Not that Peggy, who is the lady who sees spooks in "Tumble In," doesn't like to stay on Broadway, for she does. But way back in her dark and busy past she opened a shop in New York and made quite a success at dressmaking. So whenever the season threatens to be dull, Peggy can look unconcerned and take up the morning paper and hunt through the "To Let" ads and think about a career as dressmaker.

* * *

ELEANOR HENRY, who found her pot of gold at the end of a week's run of "A Lonely Romeo," has cause to believe in following rainbows. For now that she has become one of the big reasons for said Romeo's long term lease in Manhattan, she has secured that much to be desired thing—a contract with the Shuberts.

* * *

LOUISE DRESSER will have to travel a long, long way to get to "Just Around the Corner" next September. When that play has its Metropolitan premiere, Miss Dresser will have traveled all the way from t'other end of the continent. This year she has journeyed quite a distance to have a real vacation, having left for Los Angeles some time ago. There she will rest until time for rehearsals—and grease paint.

* * *

ARDELE CLEAVES has come to be somebody's sweetheart in the play of that name which has been entertaining New York theatergoers for some time past. She succeeds Nonette and already is making many new friends across the footlights. Just recently she came from vaudeville, but before that she had quite a career on the legitimate stage, having played in "The Pink Lady" and "A Pair of Sixes."

* * *

CARROLL McCOMAS, who showed New Yorkers that she could dance and sing charmingly as well as act, just a few seasons ago, has found that her pretty titian head has been missed around these parts. For just as soon as her boat docked and she put her feet on land and she was offered a role in "Nighty Night," and having accepted it, she is busy getting ready to entertain on this side of the water for a bit. Having been gone for six months, she should be all rested and eager to put her vivacious little self into the part and make "Nighty Night" one of the best things for the visitors to the Gay White Way to see.

* * *

UP at Rye, N. Y., Elsie Ferguson is putting to the test some new and unusual bathing suits. And this is 'tween scenes at the film studios. For, though she assures all the anxious ones, she will return in a brand new play this Fall, she has not yet begun rehearsals, so she still has a few spare moments to devote to one of her favorite sports—bathing.

* * *

A NEW Dawn has come on the horizon—Eleanor, by name, and sister to two favorites of the New York stage, Hazel Dawn and Margaret Romaine. Just a week ago Eleanor felt the oft spoken of "lure of the stage" and told sister Hazel about it, and after a family meeting, it was decided that this last of the Dawn family to enter the theater world, might go behind scenes in "Up in Mabel's Room," in which Hazel is being featured. So now there has been added another to the sisterhood of actresses on Broadway.

* * *

ONE of the scandals in "The Scandals of 1919" is that La Sylphe is really an American. Yes, she was born right here, but at the age of six was taken abroad and studied dancing and traveled through the principal cities of Europe and gradually won a reputation of being a talented little dancer. But finally the call of home was felt, so Edythe Lambelle, who took the name of La Sylphe, returned to the States, and has been making New Yorkers marvel at her litheness ever since.

GET ANOTHER HOUSE

Shuberts Take Over Lease of Crescent Theatre, Brooklyn

The Shuberts have taken over the lease of the Crescent theater in Brooklyn and plan to have traveling combinations play there next season. This means that one more theater will be added to what is now well-known as the "subway circuit," local legitimate houses that can be played as week stands with each reached by the New York subways.

The Crescent has been going from bad to worse in its policy within the past few years and an effort to make cheap burlesque stock pay there petered out completely.

It was reported not long ago that a new "third wheel" burlesque association was in process of formation and that the Crescent would be one of its main spokes but the proposition died before it had gained much headway.

The same sort of policy that the Shuberts have been giving to other neighborhood houses will be adopted by the Shuberts in the operation of the Crescent.

* * *

Get London Manager

F. Ray Comstock and Morris Gest have concluded arrangements whereby Captain J. A. E. Malone, for the last twenty-five years general manager for the late George Edwardes in London, will become the general manager in London for Comstock & Gest's attractions. The latter plan to invade the London theatrical world early next season with productions of "Experience" and "The Wanderer."

* * *

Play for Irene Bordoni

E. Ray Goetz has arranged for the production of a new play entitled "Colette, Come Across," the work of Martin Brown and Glen McDonough. The piece is a farce and Irene Bordoni—Goetz's bride of a few days will have the leading role.

* * *

Cort Gets "Kathleen"

John Cort has accepted for production a new play entitled "Kathleen," the work of Earl Derr Biggers, based on a story in a current magazine. The play will soon go into rehearsal and is to be produced here early in the Autumn. Harold de Becker has been engaged for a role.

* * *

Amelia Bingham in New Play

Amelia Bingham will be seen in a new play early in the season, under the direction of Edgar MacGregor. Meantime she will appear in "The Dislocated Honeymoon," in which she played during the season.

* * *

Williams' New Plays

John D. Williams has placed in rehearsal a new play by Booth Tarkington and Harry Leon Wilson, entitled "Up From Nowhere." Norman Trevor will play the principal part.

"Toby's Bow" with George Marion still in the chief part will be reopened in New York, August 24. Mr. Williams has also contracted with Anne Crawford Flexner for the production of a new play entitled "All Souls' Eve." This piece will be produced by early in the fall.

MURIEL OSTRICHE
Popular and Charming

She will be starred in a new musical comedy, "The Dream Girl," soon to reach Broadway. Also in the screen adaptation of this same play. Both under the management of the Popular Productions, Inc.

THE DEMOBILIZATION OF THE TANK CORPS

By LOUIS R. REID

John Barleycorn Disbands His Forces With Fitting Celebration—A Tidal Wave of Riotous Fun Ushers in the Day of the Great Drought in New York

The oft-prophesied tide in the affairs of men came promptly at the appointed hour. Shakespeare, the omniscient, in the words of Clayton Hamilton, called the turn. The tide in the affairs of the American men was taken at the flow and led on to a fortune of joy and fun and glorious bun. But now the cohorts of Bacchus are steeped in gloom and wretchedness—and all is well with the world of the William H. Andersons.

It is difficult to realize that John Barleycorn has been toppled from his throne. He did not exert the tyrant's sway, though his opponents did accuse him of autocratic behavior. His subjects—he had often declared—could love him or not just as they pleased. If they did it meant for them sometimes heavy expenditures and taxation, sometimes surcease from serious business cares and domestic worries, sometimes a fine, careless rapture which found an expression in poems about ravens and bells, in plays of romantic grandeur, in acting of tremendous force, in stories of what a certain adventurous spirit loved to call Bagdad-on-the-Subway. If, on the other hand, his subjects loved him beyond the point of moderation it obviously meant ruin and destruction in the same degree as excessive love in any other direction.

Barleycorn's Fall an Easy One

While the world was busy with wars and the struggle of man for existence both as an individual and as a social force, Barleycorn's opponents were occupied in organizing a great movement for his downfall. And they accomplished it with rather ridiculous ease. On July 1 John Barleycorn was ceremoniously tumbled off his pedestal and shown a humble seat in the dusty house of innocuous desuetude—along with Wilhelm und sohn Friedrich, antimacassars, the Grand Duke Nicholas, bustles, zithers, Tracy the outlaw and hair sofas.

And oh, what a fall was there, my countrymen, for it was accompanied by a great and glorious celebration—a celebration of a mad military flavor. It represented no less than the demobilization of the tank corps. Tanks from Fifth Avenue and Wall Street, from the Bow'ry and Park Row, from the Custom House to Harlem they assembled, row on row; tanks from Maiden Lane and Fourteenth, from the Drive and river piers, where the ammunition chiefly is composed of five-cent beers; tanks from Columbus Circle, from the Forties and Times Square, from the Bronx and Flatbush, Brooklyn, where saloons are somewhat rare; all came with self-same purpose, at least so it appears, one triumph new to cherish, to win the cup that cheers. But, believe me, as yesterday's bartender would say, they won it—only to lose it.

General orders were issued not only from Washington, where the house of Senator Shepard, the sponsor of the prohibition bill, is pointed out to thirsty sightseers, but from the Great Headquarters of General Bacchus, that a great drought would settle over the country in the week of—ironical to say—the day on which the freedom of this country was born. More heed was paid to Washington than to Bacchus. Was not the latter a spirit, anyhow—a spirit that the parched-throat contingent believed would never depart from the land? Was he not considered by this contingent as occupying an important niche in the composition of every man, though every man was either too fearful or too hypocritical to confess it? And so the signals from the Great Headquarters, from one's inner consciousness, from one's region of "hunch," were disregarded.

Washington Eagerly Watched

Not so with Washington, however. Bulletins from the Capitol were eagerly scanned for a message of hope that the camel would not become the symbol of the nation on July 1—that the general orders would be rescinded. From Washington the wistful gaze was directed to Paris. From there some encouragement was given in a suggestion that wartime prohibition be declared at an end. But the suggestion was not heeded by an opposition majority desirous of trumping the President's cards. The lingering looks again wandered in the direction of the Capitol.

Had not a popular trademark been twisted from Hires Root Beer to Beer Hires Root through the sudden appearance upon the "wet" horizon of the nation's reputedly greatest lawyer. The battle cry became 2.75 per cent. or dry. And the country waited while arguments flew across Federal court rooms.

As the fateful hour approached, however, the tank corps saw that it was futile to rely upon lawyers in the hope of staving off the dreaded day of demobilization. It had been decreed that demobilization must come. Therefore let it come with as spontaneous a glory as possible. On with the flowing bowl! On with the champagnes and beers and whiskies and gins and cocktails and ales! On with the spirit of Omar! ONE night and after that the deluge of water.

Ammunition was plentiful for one grand and riotous discharge. Aristocratic grill rooms, swagger tap rooms, commonplace cafes and lowly saloons were well stocksd for a last tumultuous Bacchanalian revel. An air of expectancy was apparent. Bartenders never too tired to answer the question, "What are you going to do after the first of July?" went about their toil light-heartedly, indifferent to the fact that their future occupation would probably not permit them to be at the common meeting ground of art and commerce.

Cabarets Prepared

The cabarets and restaurants in the White Light belt were also in a complete state of preparation for the last military honors to John Barleycorn. They devised effects which in extravagance and gorgeousness rivaled the days before the war.

The hotels were likewise prepared. The Forty-second Street Country Club paid a last fitting respect to Old King Cole. The bars at the Astor, Biltmore, Commodore, McAlpin and Pennsylvania carried out appropriate schemes of celebration. Clubs threw open their doors to all who professed the words "locker room" to be the most popular in the English language. And so it went all over town and state and nation. But New York reflected in greatest degree the country's dying tribute to booze.

Tanks of All Kinds in Array

Down Broadway at the appointed hour came the tank corps—tanks of all ages and sizes and conditions. Old rounders who fondly recalled memories of "The Black Crook" and Weber and Fields days marched gaily with callow youths from the campus. These contrasting groups were accorded the honor of leading the procession because of their unlimited patronage of the bars. Came next stock brokers, exhilarated by the bull market, followed by oil stock promoters rich with the investments of the gullible, actors with canes, actors with canes and monocles, clubmen with that peculiar stare acquired from the constant watch of the passing show at the window, reporters, race-track hangers-on, a dozen playwrights, the "Ten Nights in a Barroom" company in carriages, advertising solicitors, flappers and their grandmothers equally sophisticated in their knowledge of mixed-drinks, peacock-alley gold diggers, writers of the songs, *Everybody Wants a Key to My Cellar, How Dry I Am, For It's Always Good Weather,* and *When the Sands of the Desert Grow Cold,* on horseback, advance agents, bartenders, who, marching twelve abreast, took up two miles of the procession; politicians whose constituency lies in reputedly "wet" territory, tramps with "No beer, no work" signs, and drainmen who claim that they have to be drunk in order to work at all.

Bourgeoisie and Proletariat

Nor was this all. There were the men who name Pullman cars and apartment houses who now were to be left with no medium of inspiration. There were hod-carriers, piano-movers, stage-hands, carpet-beaters, printers employed by *The Call* and other members of the proletariat. Indeed, it was the night when the proletariat and the bourgeoisie met on common ground and enjoyed the experience.

Anarchists, kitchen bolsheviki, parlor bolsheviki, members of the Union League Club, members of legislative investigating committees of radical propaganda walked side by side with love and forbearance for each other.

Came a group of affluent individuals from the Ex-Waiters' Association—men who had been in the employ of Sherry, Martin, Bustanoby's, the Cafe de l'Opera, Castles-in-the-Air, the Bull Ring, Rector's (both pere et fils), the Follies Bergere, Considine's and Burns'.

The original company which supported Charles Warner in "Drink" formed an imposing unit by itself. A man on a white charger impersonating Billy Sunday and carrying a large sign, "No booze, no chance to save souls," created an instantaneous hit. Several dramatic critics, who, in their careers, had been called upon to judge of the merits of many impersonations of intoxicated men, composed an interesting group.

The hotel men weree cheered loudly, as were also men from Maxim's, Wallick's, Healy's; men from festive Reisenweber's, men from Tokio and the Garden, men from Murray's Joel's, and Pekin; men from Laloy's and the Hofbrau, men from Rogers', Keen's and Shanley's, men from far-off Little Hungary.

Flying Wedge Brings Up Rear

The last position in the parade was held by that stalwart and fearless organization known in other and better days as Jack's Flying Wedge. Headed by Mr. Dunstan himself, they recalled to many an old grad, to many a politician of both parties who was accustomed to frame slates in the all-night restaurant on Sixth Avenue, to many a participant of the night life of New York when wine, women and song were the invincible triumvirate that life is quite as Longfellow said—real and earnest. Real because the medium for the development of illusion has been taken away. Earnest because the prohibitionists who are now in the saddle are serious people.

But these are the days of quick changes among saddle occupants. Perhaps there will come—not too distantly—a demobilization of the dry forces. For the present, John Barleycorn—hail and farewell.

PHOTOPLAY MUSIC
WILL IN THE FUTURE
BE UNDER THE HEAD
BROADWAY PICTURE
PROGRAMS AND MUSIC
IT IS ON
PAGES 1071 AND 1074 THIS WEEK

AMERICAN ACADEMY OF DRAMATIC ARTS
The Standard Institution of Dramatic Education
Board of Trustees
Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.
Detailed catalog from the Secretary
ROOM 141 • CARNEGIE HALL • NEW YORK
Connected with Charles Frohman's Empire Theatre and Companies

DRAMA ORATORY MUSICAL COMEDY PHOTO PLAY DANCE ARTS
25 YEARS
THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS
ALVIENE SCHOOL OF DRAMATIC ARTS
four schools in one. Practical stage training. The Schools' students stock and theatre afford public stage appearances
Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.
WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED
ALVIENE SCHOOL OF DRAMATIC ARTS
225 W. 57th ST. NEAR BROADWAY, N.Y.

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

Washington Square Dramatic School
FRANK LEA SHORT, Director
72 Washington Square, South, New York
Evening Classes Public Performances of Pupils Summer Course
WRITE FOR PARTICULARS

VIOLETTE WILSON
IN "A LONELY ROMEO" SHUBERT THEATRE

ANN ORR
in "She's A Good Fellow" Globe Theatre

HELEN MAC KELLAR

ADA MEADE
Management, Klaw & Erlanger

ADA MAE WEEKS
"LISTEN LESTER" Management John Cort

MARJORIE GATESON
Management Messrs. Lee & J. J. Shubert

MAY BOLEY

FLORENCE SHIRLEY
Management—Comstock & Elliot

VIVIENNE SEGAL

DIANTHA PATTISON
in "I LOVE YOU" BOOTH THEATRE

Adele Lane
Address care DRAMATIC MIRROR

JESSIE CROMMETTE
Characters Address % Dramatic Mirror

ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

ALBANY: HARMANUS BLEECKER HALL—The Malcolm Fassett Stock Players closed a remarkably successful engagement of ten weeks at Harmanus Bleecker Hall. For the final week the company was seen in Avery Hopwood's farce, "Fair and Warmer" and the production proved the most satisfactory of any presented by this clever group of stock players during their engagement. The various members of the company were seen to splendid advantage, the honors going to Mr. Fassett and Marjorie Foster, the new leading lady, ably assisted by Nedda Harrigan. Others who added to the success of the production were, Stuart Fox, Miss Julia Morton, Arthur Holman, J. Arthur Young, and Joseph Dailey. The stage settings were a credit to Miss Buell. Manager Fassett has given the local theater patrons of stock attractions an excellent repertoire of popular plays and his company has made many friends.
Herrick.

CLEVELAND: COLONIAL—"Polly With a Past" excellently well done by Clara Joel and the other members of the Colonial Theater Stock Company, played to big business at the Colonial this week. The Colonial Stock Company is the only stock organization which has received the support of Cleveland in the face of the terrific heat which has held the city for the past three weeks. Loeb.

INDIANAPOLIS: SHUBERT MURAT—One of the most agreeable plays of the Stuart Walker Co.'s season was "Milestones," June 23-28, greeted opening night by a good audience, generous in its applause throughout the evening, which was richly deserved by the entire company, who gave an unusually fine performance of this briliant little play. McKay Morris, Beatrice Maude, and Elizabeth Pattison as Gertrude Rhead, one of the best roles in the play, gave splendid performances. Margaret Mower was charming, George Gaul sincere and earnest as the young inventor, and George Somnes was seen to excellent advantage as the frivolous Ned Pym. "Kismet" week of June 30. Kirkwood.

JAMESTOWN, N. Y.: CELERON PARK—The Pauline McLean Stock Company opened at the Celoron Park Theater on June 30. The bill for the opening week is "Daddy Long Legs."
Langford.

KINGSTON, N. Y.: CITY AIRDROME—The National Stock Company will open an engagement, weather permitting, with late successes changing twice a week. The roster of the company includes John French, John McCreery, Fred Seigler, Jr., Theodore Rientz, Thos. Potter, Louise Thiel, Minnie Klotz and Maude Gladys Moore. The company director this season is Joseph F. Ross. The company's plan is to play through the Hudson Valley during the summer.
Walker.

LOS ANGELES: MOROSCO—The Morosco Stock Company is doing Bayard Veillers' thrilling mystery drama, "The Thirteenth Chair," with Eleanor Woodruff and Harlan Tucker in the leading roles. Rehearsals have not been started for the next play yet, and it is quite apparent that "The Thirteenth Chair" will continue for another week or more.
Barrymore.

MONTREAL: ORPHEUM—The Orpheum players presented "Upstairs and Down" last week to good business and gave a good all round performance of a by no means easy play. Dorothy McCord as the "Baby Vampire" was undoubtedly the chief scorer, and played with a finish hard to get in stock. Margaret Knight as Peggy, gave a clever performance. Fred Forrest was capable as the Butler, and the rest of the long cast gave a good account of themselves. "Hobson's Choice" is the bill for the current week.
Tremayne.

NEW BRITAIN, CONN.: LYCEUM—John E. Hogarty, manager of the Cormican Players, who opened at the Lyceum Theater with summer stock, playing as the first attraction. Maude Fulton's comedy-drama, "The Brat," has expressed pleasure at the New Britain outlook. Capacity houses have been the rule in spite of the torrid weather. The leading woman, Ethel Van Waldron, is making a host of friends and admirers by her work. The leading man is James Cormican, and others include Edward Lynch, Mina C. Gleason, Caroline Locke, Josephine Saxe, Lillian Worth, Erville Alderson and J. K. Hutchison. The bill this week is the Collier comedy, "Nothing But the Truth."

NEWBURGH, N. Y.: COHEN'S OPERA HOUSE—The George K. Brown Stock Company closed their summer engagement June 21, the play for the occasion being "Kick In." The reason for closing was lack of business. It has been reported that the company will go to Worcester. Walker.

NEWPORT, R. I.: COMMUNITY PLAY HOUSE—"Her Husband's Wife," a three-act comedy by A. E. Thomas, has been selected as the closing play of the season by the Community Players at the Community Playhouse week 23-28.

The cast includes two new members in the Community Players' ranks, Walter Holmes and Henry C. Wilkinson, while the other parts will be taken by those who have had parts before, with Elsie Rizer and W. H. Sullivan in the leads.
Gee.

PORTLAND, ME.: JEFFERSON—On June 30 the summer stock season opened at this house under the able direction of David Perkins, long associated with local theaters. The company is to be made up of the following members: Grace Carlyle, Robert Gleckler, Rikel Kent, Harry Carlton, A. S. Byron, Benedict McQuarrie, Sidney Herbert, Evita Knudson, Grace Young, Blanche Frideric, Minna Phillips, and J. H. Doyle, stage director. It is promised that the company will present a series of late successes which will be done with the careful attention to the smaller details which Mr. Perkins has always followed. Straw.

SAN FRANCISCO: ALCAZAR—The Alcazar staged a drama of the South, entitled "Back Home," with Henry Shumer in the role of Judge Priest, which he portrays in an excellent manner. Belle Bennett and W. P. Richardson are co-stars. Next, "Be Calm, Camilla," and after that "A Temperance Town."
Barnett.

SEATTLE: WILKES—"Why Smith Left Home," a delightful comedy staged under the personal direction of Addison Pitt, was the offering of the Wilkes Players. Henry Hall played with his usual ability, Grace Huff was splendid, and Fanchon Everhart was seen at her best as the "cook lady." Jane Darwell, Ruth Renick, Cornelia Glass, Ermen Seavey and Howard Russell gave excellent support. Good business all week. "Nancy Lee" followed. Mendell.

• • •

Warren O'Hara's Plans

Warren O'Hara, who has two stock companies in Brockton and New Bedford, has added Taunton, Manchester, N. H., Fall River and Newport to his list of stock houses. He has also arranged for a vehicle for Enid May Jackson, in which she will be seen on Broadway next season. He has just completed arrangements to produce in Boston this summer a revival of "The Bohemian Girl," in which Lucille Manion will have the title role.

• • •

IS THAT SO!

Arthur Howard, leading man at the Somerville Theater for two solid years, returns to that organization week of June 30 in "The Only Son."

James McElhern has been engaged as principal comedian for the musical stock company located at Parson's Theater, Hartford, Conn.

Frank Whitbeck, for five years with the Poli Circuit and late manager of the Poli and Academy Theaters in Scranton, Pa., has returned to the United States on the U. S. S. "Martha Washington," landing at Charleston, S. C. Whitbeck was athletic director of the 81st Division, which saw service in the Meuse-Argonne drive and at Verdun.

John Ray hauled down an enviable stock record for a long time stay in San Diego, Ray having closed his company for a month, reopening the latter part of July.

Phil De Angeles failed to make stock pay at White Plains, but obtained an experience that will stand him in good stead when he tries out a fall proposition.

Billy Allen is back with his musical comedy company after having been out of the Cast through severe illness.

FREE Latest Issue of HOW TO MAKE-UP
STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP
Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

Gaiety B'way & 44th St. Evgs. 8.20: Mats. Wed. and Sat. 2.20

WINCHELL SMITH and JOHN L. GOLDEN Present

LIGHTNIN

SELWYN THEATRE
West 42d Street Tel. Bryant 47
Evgs. 8.30. Mats. Wed. & Sat. 2.30.
Arthur Hammerstein in conjunction with Selwyn & Co. present

"TUMBLE IN"

BIG MUSICAL COMEDY SPLASH

Cohan & Harris Broadway and 43rd Street
Evgs. at 8.20. Mats. Wed. & Sat. 2.20.
Cohan and Harris Present
"BIGGEST SUCCESS SINCE 'THE MERRY WIDOW'"

THE ROYAL VAGABOND

A COHANIZED OPERA COMIQUE

Hudson West 44 St. Evgs. at 8.30 Mats. Wed. & Sat. at 2.30
A SMASHING TRIUMPH!
A. H. WOODS Presents

LOUIS MANN
in
Friendly Enemies

by Samuel Shipman and Aaron Hoffman

ELTINGE Thea. W. 42d St. Evgs. 8.30. Mats. Wed. & Sat. 2.30
A. H. WOODS Announces

UP IN MABEL'S ROOM

with Hazel Dawn, John Cumberland and Walter Jones

KNICKERBOCKER THEATRE B'way & 38th St.
Evgs. 8.15, Mats. Wed. and Sat., 2.15
JOHN CORT'S NEW MUSICAL COMEDY

Listen Lester!

"There is happy, joyous dancing, with music and comedy a-plenty." —Globe.

NEW AMSTERDAM
W. 42nd St., Evenings 8.15
Matinees Wed. & Sat. 2.15

ZIEGFELD FOLLIES

P. DODD ACKERMAN SCENIC STUDIOS
INC.
Productions of Distinction
(P. Dodd Ackerman, Designer)
STUDIO: 140 WEST 39th STREET NEW YORK CITY
Phone: Greeley 3009

Winter Garden Broadway and 50th Street Phone Circle 2330
Evgs. at 8. Mats. Tues., Thurs. & Sat. at 2
Winter Garden's Greatest Success

MONTE CRISTO, JR.

ASTOR Theatre, 45th & B'way 'Phone Bryant 287.
Evgs. 8.15. Mats. Wed & Sat. 2.15.

EAST IS WEST

With
FAY BAINTER

BOOTH THEATRE
45th St. W. of B'way. Phone Bryant 6100
Eves. 8:30. Matinees Wed. and Sat. 2:30
Mr. and Mrs. Coburn
—in—
The Better'Ole
35th Week—Best Show in Town

SHUBERT THEATRE, 44th, W. of B'way. Phone Bryant 8439.
Evgs. 8.15. Mats. Wed. and Sat. 2.15

LEW FIELDS

In a New Musical Comedy

A LONELY ROMEO

44th ST. THEATRE, Just West of B'way Phone Bryant 7292
MATS. WED. and SAT., 2:15

THE SHUBERT
GAIETIES OF 1919

WILLIAM A. BRADY'S
48th ST. THEATRE
Nr. B'way. Phones Bryant 178.
Eves. 8:30
Matinees Wed. and Sat. 2:30
William A. Brady Stages a New Melodrama by Owen Davis entitled

"AT 9.45"

RIVOLI RIALTO

B'WAY AT 49th ST. HUGO RIESENFELD, Director B'WAY AT 42nd ST.

ELSIE FERGUSON
in an Artcraft Picture "The Avalanche"

PRIZMA PICTURE
"Old Faithful."
RIVOLI PICTORIAL
HAROLD LLOYD COMEDY
"Just Neighbors."
RIVOLI ORCHESTRA
"Beautiful Galatea," Overture.

Marguerite CLARK
in a Paramount Picture, "Girls."

BRUCE SCENIC
"Sundown."
RIALTO PICTORIAL
SUNSHINE COMEDY
"Merry Jail Birds."
RIALTO ORCHESTRA
"Espana," Overture.

STRAND

Broadway at 47th Street
Direction of Jos. L. Plunkett
LOUISE
GLAUM
In the Soul Stirring Drama **SAHARA**
Strand Topical Review—Outing Chester Scenic
STRAND SYMPHONY ORCHESTRA

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse.
Smoking Permitted in Balcony
Daily Matinees, 25c, 50c and best seats 75c. Evgs., 25c, 50c; 75c and entire lower floor $1.00

Supreme Vaudeville

ORIGINAL DESIGNS AT MODERATE PRICES
SPECIAL DESIGNS FOR THE PROFESSION

Phone 3148 Bryant
ROSEN
Theatrical Costumer
149 West 46th Street New York

We cater to the theatrical profession. Call and see our original designs.

"BAL" BUILT BAGGAGE

BUILT WITH A CONSCIENCE
William Bal Co., 145 W. 45th St., N. Y.

GYPSY O'BRIEN

in "I LOVE YOU" BOOTH THEATRE

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"

FRANCES DEMAREST

"The Royal Vagabond" Management Cohan & Harris

ALBOLENE

The Stars of the stage Have made it the rage.

THERE are cold creams galore, but the make-up remover which holds first place in the regard of the profession is ALBOLENE. It is pure, safe, and helps you change from "on" to "off" quickly, pleasantly and easily. *Prevents make-up poisoning.*
For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans. *Sold by druggists and dealers in make-up. Write for free sample.*

McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street
New York
103

CLOTHES
MAKE
THE MAN
WE MAKE
THE CLOTHES

E. SASSA
113 West 47th Street
NEW YORK
Telephone 7280 Bryant
Formerly 115 West 45th Street

Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.

Lift Up one side of your face. Compare it with the other side. Makes face years younger and sweeter.
Call, Write or Phone, 25 Knickerbocker
DR. PRATT, FACE SPECIALISTS Interview Free 40 West 34th Street

MENZELI'S
Grand Ballet School
Every style of dancing, acts originated Call for particulars.
22 E. 16th St., N. Y.
Phone 3334 Stuyvesant

RICHARD COKE
Address care Dramatic Mirror

IN SOPHIE TUCKER ROOM NIGHTLY AT 9 TO CLOSING
SOPHIE TUCKER With Her 6 Kings of Syncopation
THE HIGH POWERED SPEEDY RECORD BREAKER
In the Main Restaurant at 7:30, 10, 11:30
HENRY FINK'S "GOING SOME"
A BEVY OF PRETTY GIRLS
Genuine Old Fashioned Southern Dinner—Served 6 to 9—$1.75
UNTIL YOU VISIT
REISENWEBER'S
Columbus Circle at 58th Street
YOU HAVEN'T SEEN NEW YORK

THE ONLY ICE SKATING SHOW IN NEW YORK
IN THE
GOLDEN GLADES "BLOSSOM FESTIVAL" ROOF (14th Floor)
DINNER SHOW AT 7:30
Thomas Healy's
Broadway & 66th St., N. Y.
SUPPER SHOW AT 11:30
SPECIAL $1.75 TABLE D'HOTE DINNER EVERY NIGHT MAIN FLOOR

THOUSAND ISLAND HOUSE

Alexandria Bay, N.Y.
THE VENICE OF AMERICA
THE most delightful and convenient location in the Thousand Islands.
Fine fishing, motor boating and tennis.
The starting point of all principal water sports.
Finest auto roads from all points East or West.
Booking office, Room 200, at 489 Fifth Avenue, N. Y. Telephone, Vanderbilt 3410, until June 15th.
WILLIAM H. WARBURTON, Proprietor

THE HOTEL THAT MADE SHORE DINNERS FAMOUS
PLAZA HOTEL AND GRILL
ON OCEAN FRONT
ASBURY PARK NEW JERSEY
Headquarters for Auto Tourists
European Plan Garage in Connection

Frank Joyce says: See
ALICE JOYCE, in "The Third Degree"
Alice Joyce says: See
FRANK JOYCE at Hotel Joyce
Exceptional opportunity to live in cool, light, artistically decorated rooms at remarkably low summer rentals. Overlooking Central Park. Moderate price dining room. Everything to make your stay pleasant.
"FOURTEEN FLOORS OF SUNLIGHT"
HOTEL JOYCE
31 West 71st Street New York City

DRAMATIC ART—VOICE BUILDING
The HOFFMAN STUDIOS 61 Carnegie Hall, New York City, Particulars

HOW THE SHOWS ARE DOING ON THE ROAD

CHICAGO: WOODS—"A Sleepless Night" silently left the Woods Theater Saturday night, June 21, and the house is now dark. POWERS—May Robson in "Tish" closed at Powers, Saturday night, June 28, and the company will disband for the summer. BLACKSTONE—The engagement of Patricia Collinge in "Tillie" will end at the Blackstone Saturday night, July 5, after a long run, much longer than some of the wise ones predicted. Atkins.

LOS ANGELES: MAJESTIC—Shubert's production of Rida Johnson Young's "Maytime" continues to appear at the Majestic for the second week. The cast is headed by John Charles Thomas, Carolyn Thomson and John T. Murray. "Maytime" has proven itself to be by far the greatest musical show that has visited Los Angeles this year. MASON OPERA HOUSE—Otis Skinner is appearing at the Mason Opera House this week in "In the Honor of the Family," in the role of Colonel Phillip Bridau. Mr. Skinner appears not to be a day older than when he introduced the part some years ago. Although the show is advertised to remain here only one week, it seems quite certain that it will be impossible to meet the demand for tickets and a return engagement will be the result. Barrymore.

SAN FRANCISCO: COLUMBIA—At the Columbia Henry Miller and Ruth Chatterton opened their summer season in "A Marriage of Convenience," to a full house. The stars were warmly welcomed, being well known here and much admired. The supporting company includes Trowbridge, Lucile Watson, David Glassford and Paul Doucet. CURRAN—The Curran did well with "Cappy Ricks," starring Tom Wise and William Courtenay. CASINO—The Casino is starring Will King in "Yum-Yum." Barnett.

WASHINGTON: BELASCO—"He or She," a play founded upon mother's love, by Rachel Crothers, presenting Cyril Keightley, Faire Binney, Hubert Druce, Margot Vivienne Johnson, Ethel Cozzens, Emily Varian and the author herself in the principal roles strongly interested large audiences. The play is in three acts, the locale being New York at the present time. A picture of American life is presented which reveals the tenderness, love and strength of home and shows how the call of the home must inevitably come first. Miss Crothers in the role of Anne, the mother, gave a strong emotional performance. Warde.

BIRTHS

A daughter was born to Mr. and Mrs. Tom Gibson at Hollywood, Cal., last week. Mr. Gibson is continuity writer of Brentwood Productions.

* * *

MARRIAGES

BAGGS-GLENDINNING—Jessie Glendinning, actress, and Lieutenant Ralph L. Baggs, who returned a few days ago after nearly a year's service with the United States forces in Siberia, were married June 26. The marriage took place in the home of Mrs. Frederick Andrews Baggs, the bridegroom's mother, at No. 211 West Seventy-eighth Street. Miss Glendinning is a daughter of the late John Glendinning, and a sister of Ernest Glendinning. Miss Glendinning's last important part was the leading role in "Love Laughs."

POLACCO-MASON—Giorgio Polacco, widely known opera conductor, and Edith Mason, American operatic soprano, were married at Allenhurst, N. J., departing immediately after for Colorado Springs, Colo., to pass their honeymoon at the home of the bride's mother.

Mr. Polacco has conducted operas in America, Europe and South America. He met Miss Mason at the Metropolitan Opera House in New York City in 1915, when she made her debut as Micaela, in "Carmen."

ROWAN-BIEG—Ensign Frank Edwin Rowan and Chystena Bieg, of Dunton Lodge, were married June 26 in St. Mary's Episcopal Church, Dunton.

Ensign Rowan was born in Greenpoint, son of the late Frank and Ella B. Rowan. He spent most of his early life on the stage, having made his first appearance in "Wang." He was last seen at the Hippodrome doing acrobatic work while his mother did characters. His bride has been very active in Europe, doing her bit for the war.

* * *

DEATHS

AIGEN—Maye Louise Aigen, who for many years had been a leading woman in stock companies, died June 17 at Lenox Hill Hospital after a long illness. She was forty-five years old.

Miss Aigen was seen many years ago with Virginia Harned and was praised for her work as one of the sisters in the "Two Orphans," with Kate Claxton. Followed years of theatrical work which brought her a national reputation. Her last appearance was with a Texas stock company. Miss Aigen is survived by one daughter, Valerie Valare, also a stock actress.

GORMAN—Eddie Gorman, forty-seven years old, died Saturday in the Manhattan State Hospital. He made his home at the Hotel Wellington, Seventh Avenue and Fifty-fifth Street.

JUDD—James Strong Judd, forty-four, associated with "The Motion Picture News," died June 24 at his home, 925 Park Avenue.

MARBLE—John Marble, well known character actor and comedian, died at the Lenox Hill Hospital in this city, June 23, after an illness of nearly six months. For twelve years Mr. Marble was associated with Hoyt's companies, originating the part of the undertaker in "The Milk White Flag." In recent years he was associated with various motion picture concerns.

WHERE'LL WE GO!

Healy's

The Golden Glades are as popular as ever, with the real ice-skating as part of the entertainment provided to dinner or supper guests. A gallant revue makes the place merry early and late every evening, and for the sake of the cool night air, there is the "Roof," with its separate "Blossom Festival."

Reisenweber's

In addition to Sophie Tucker and her six Kings of Syncopation, there is a lot to see and hear among the young ladies at Reisenweber's who are billed under that comprehensive advertising slogan, "a bevy of pretty girls."

Hotel Joyce

Another of the summer resorts in the heart of town is the Hotel Joyce at 71st Street, and next to Central Park. It is well known to many screen stars in Los Angeles and other places, because it is generally their headquarters while in New York. Mr. Frank Joyce is the owner, manager, boss clerk and telephone operator, himself, and the guest is assured the personal solicitation of all the employees in the place as to his or creature comfort.

Hotel Galves, Galveston, Texas

The hot spell of the South is still very pleasant under the wide shaded verandas of the Glaves. An evening at dancing, followed by a midnight swim in the warm waters of the Gulf makes the place one of the most popular resorts in the South.

Arrowhead Hot Springs, California

Los Angeles is well known for its many miles of beautiful roads, but none are more popular than the highways leading from the city to Arrowhead. The Foothill Boulevard one way, and the Valley Road the other, are always bearing their share of pilgrims to and from the medicinal waters of the Arrowhead baths. The stringed orchestra is featured by the management as one of the best in Southern California.

* * *

WHERE SHOWS ARE

ACQUITTAL; Atlantic City June 30-July 5.
ANGEL FACE; Chic June 8 indef.
HONEYMOON TOWN; Chic June 8 indef.
I LOVE YOU; Chic indef.
OH, UNCLE; Atlantic City June 30-July 5.
PASSING SHOW OF 1918; Chic indef
PRINCE THERE WAS; Chic May 11 indef.
REGULAR FELLOW; Stamford, Conn. July 4-5; Asbury Park 7-9; Long Branch 10-12.
SCANDAL; Chic indef—**STORM;** Atlantic City July 7-12.
TILLIE; Chic indef.
TISH; Chic June 6 indef.

Electric Light Steam Heated
Hot and Cold Water
First Class Accommodation
METROPOLE HOTEL
THEODORE SCHMITZ, Proprietor
REGINA, SASKATCHEWAN

ATTENTION, VAUDEVILLE ARTISTS

This emblem is a guarantee that there will be no restrictions placed on you that would prevent you from playing or singing any of the compositions of the

PACE & HANDY MUSIC CO.

THE FOLLOWING SONGS ARE SUITABLE FOR ANY ACT:

"I'M DYING WITH THE WORRIED BLUES" "A GOOD MAN IS HARD TO FIND"
"SHAKE, RATTLE AND ROLL" "REMEMBER AND BE CAREFUL EVERY DAY"

LET US SHOW YOU THESE WONDERFUL NUMBERS. CALL, WRITE OR WIRE

PACE & HANDY MUSIC CO., Inc.

"HOME OF THE BLUES"
1547 BROADWAY (Gaiety Theatre Bldg.) NEW YORK, N. Y.

E. F. ALBEE, President J. J. MURDOCK, General Manager F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH A. PAUL KEITH EDWARD F. ALBEE F. F. PROCTOR

Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

PRE-PUBLICATION ANNOUNCEMENT

TO ALL SINGING ACTS—

We offer you an opportunity to secure some absolutely

NEW UNPUBLISHED SONG MATERIAL

and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS, FRANK A. BRADY, Professional Manager, 1547 BROADWAY, NEW YORK CITY

CLARENCE NORDSTROM

PALACE THEATRE, NEW YORK CITY

SECOND WEEK

I THANK YOU LAMBS CLUB

GEORGIA HALL — *Taking Encores at the Hippodrome, Baltimore, With Stern's "Some Day When You Want Me Back Maybe I Won't Want To"*

VAUDEVILLE VOLLEYS—From

Nina Payne an Idea Dancer—Gilda Gray Chats About the Shimmy and Its Origin—Mr. and Mrs. Bob Hall Getting Ready to Go West

Nina Payne would rather dance any time of the day than subject herself to an interview. However, she graciously condescended to say something about her recent engagement in Havana, and while she confined her remarks to a few short words they expressed volumes for the vaudeville system of the United States. "But, oh, for system, give me Uncle Sam's two a day," she said. "Between each act in Cuban vaudeville there are long enough waits for two or three turns to leisurely execute their routine and exit themselves. However, the audiences are appreciative to the nth degree, but the hit and miss methods of stage management would not be tolerated even in a Christie movie burlesque of a ten-twenty-thirty East Lynn Company."

Miss Payne perhaps could be best classified as an idea dancer. One is never in doubt about the clear meaning of each of her dances. That is perhaps one excellent reason why her terpsichorean wares are so much in demand. Her style of work is as easily understood as reading a caption under an illustration in any publication. Each of her dances is so graphically interpreted, Miss Payne employing symbolical scenery which dovetails to a shaving with each of her terpsichorean designs, that all can be deciphered even by a class of kindergarteners. Miss Payne, however, uses plenty of printed placards to explain further the story of her dances. Therefore an audience cannot go wrong. Yet each of her numbers is artistic enough to always bring out fresh virile comment quite complimentary to this clever artist.

Tyler Brooke may give vaudeville the go-by and be seen in a production next season. For some reason the "two a day" has not been at all kind to him, although he has tried hard as the Fates know to place an act worth while in vaudeville. He was with Lois Josephine for a short time, and then joined Charlie Howard. Now comes the story he is going to join a show.

Jack Waldron Explains

"The Bunch expected too much of me," remarked Jack Waldron, the young man who is now dancing with Emma Haig in vaudeville. "Seems the writers of some of the papers were bent on making comparisons, and which I don't mind, but it seems a pity perhaps they have forgotten that I have been off the stage for two years in the service of Uncle Sam overseas. With a few rehearsals I rejoined Miss Haig, depending much upon my former stage partnership with Lou Waldron, and it sure seems strange to be out there dancing after long months of training and preparation and front line trench seriousness, but I feel reasonably sure that when I have had more work that everything will work much smoother and easier. It is hard to follow a dancer who has been working continually, and is in apparent team accord with his partner. But Miss Haig is patient and I am hopeful as well as confident, and those knowing the kind of a job I have been up against over there are not exacting at this time." Waldron and Miss Haig plan the introduction of a new act in the fall, enlarging the present "double" combination, with two or three men being included, as well as a special layout of scenery and vaudeville embellishments. It will be ready by August.

Will Cressy's Patriotism

Will Cressy has for years been identified with vaudeville as a comedian—handling characters that bring out the funny side of life—but the big war gave Cressy a baptism of gas that he will never forget and which brought to his realization more than all the reading and experience with stage conditions that the serious side of life is not to be denied. After Cressy has more than done his share of making folks laugh through his sketch, he follows it up with an amusing monologue culled from his closeup of the war, where death stalked everywhere day and night. So he winds up his "single" with a recitation which has a touch of sentimental velvet which does not fail of its purpose. It is a touching admonition not to forget the boys who were left behind.

There's a report flitting on the vaudeville breeze that Charles King and Lila Rhodes (the former Mrs. King) are to effect a happy reconciliation.

Joe Neimeyer's individual success in the new Lew Fields show is being received on all sides of vaudeville where Joe danced in other seasons with much satisfaction, as Joe was regarded as one of the hardest-working chaps on the "big time." And the best part of all, Joe received wonderful press notices from the New York dramatic critics.

Anna Held Jr. isn't going abroad. She has an offer to appear in vaudeville, and Joseph Shea, her manager, says that she also has a flattering opportunity for a production.

Gilda Gray Joins "Gaieties"

Gilda Gray is the same hardworking, energetic Gilda Gray that out Chicago way for a time prior to her coming to New York had the boys rooting for her style of stage endeavor. Miss Gray has been passing up vaudeville for the past three months by working at Reisenweber's with Mildred Vernon, but her ability stood out so that the Shuberts landed her on a three years contract. Miss Gray has been assigned to the new "Gaieties of 1919," and just to show the old town that she is alive as to what it wants in the way of dancing she plans to introduce the "Torso Dance." And just what its nature is Miss Gray refuses to divulge beyond the fact it is something brand new and may start something in the dancing realm.

"You may not believe it," says Miss Gray, "but the original shimmy dance has never been properly introduced in New York. I know, for I studied the dancing characteristics of the Indians for a long time and they are really responsible for the shimmy which they labeled the 'Shima Shiwa'. There have been continual efforts on the part of this dancer and that one, with each declaring that his or her version is the 'original.' There is no doubt but that the shimmy dance as it was constructed by the American Indian and not by Barbary Coast Negroes or New Orleans levee bucks would have a greater popularity were it done right." Miss Gray is bound to enjoy popularity here through her style of singing crooning "blue" songs and it was her typification of this phase of stage entertaining that had her following in Chicago in particular willing to bet dollars against doughnuts that she had Bee Palmer lashed to the mast. And while Miss Palmer's friends are just as strong in their belief that Bee is some worker it would be an interesting match to have the two girls in a match of stage skill. From the Reisenweber Revue to the big Shubert show just as Miss Palmer was given local newspaper publicity as having been "fired from the Midnight Frolic" is giving Miss Gray so far a shade the better of the argument.

Earl Sanders, of the Orpheum offices, plays golf, but he is not telling anybody how long it takes him to get around the links.

Harry Singer is out in Chicago managing the State-Lake and pining himself down to a shadow for the day when he will return to Broadway. Singer's present connection out there is not permanent.

Backing Up Her Smile

We met Billy Noble and Jeanne Brooks on Broadway the other day. And for the first time Miss Brooks, who in other years was billed as "The Girl With the Smile," was smiling sweetly, notwithstanding that it has not been many months ago that she was a very sick woman. After greetings, it came out that Miss Jeanne is backing up her smile for everybody by enthusiastically declaring that Christian Science is responsible for her good, healthy condition and ability to smile continually off the stage as well as on. "I was very ill," she said, "and had tried numerous doctors and all kinds of medicine. A stage friend urged me to try Science. I took it up and I am sincere when I say that it not only made a 'well woman' out of me, but gave me a new leasehold on life through the restoration of my old spirits. And you remember how jolly I was in the old days." And Billy was right there on the spot to re-echo her sentiment.

Mrs. Hall Planning Trip

Bob Hall is going west again for his vaudeville tour, this time however taking along his wife, who has been wanting to take the trip with him for some time. The Halls have two children, one boy four years old, who will accompany them, but the other kidlet (ten months old) will be left in New York in the care of a trusted governess and nurse. Both kiddies have enjoyed perfect health since their birth, and the way they sleep through at night is clockwork itself. Hall has been a vaudevillian a long time, but on this trip to New York where he has been such a hit that he was called upon to "double" between two New York theaters recently, he has been sounded upon a production offer, and Bob is going to think it over on the next Orpheum trip.

Jimmy Lucas isn't one bit busy. Between writing new songs, driving his auto, taking in the ball games and playing local vaudeville dates Jimmy is busier than the proverbial bee.

Tommy Dugan's Wit

Tommy Dugan's a funny feller on the stage and is naturally a wit when off as attested by the way he keeps the bunch down at the Lights laughing whenever he is around. And on fishing trips and elsewhere Tommy's inimitable wit makes him a dandy chap to have around. But Tommy has his serious moments, as proved by the way he is trying to dispose of some of the real estate he owns in Freeport. Dugan has one fine little home there—empty now—that he says is a bargain for the price. As a real estate operator all that Tommy needs, according to Frank Tinney, is property for sale (Tommy really has it), sans "For Sale" signs, sans publicity, sans all indication that the real estate is on the market.

Around the Palace corner where vaudeville talk comes and goes like dust before a wind, there is speculation upon the Joe Laurie and Aileen Bronson separation, with many of their friends confident that the pair will bridge over their squalls and differences and continue not only their domestic life as husband and wife, but as one of the busiest little "teams" in vaudeville.

Johnny Madden Hits Town

Johnny Madden hit town the other day, and according to the hotel "arrivals" Abe was somewhere in the neighborhood, Abe being considered as Johnny's bodyguard. Johnny's best known among the managers and artists as "Spot" Madden, being the manager of the Jake Wells' theater in Norfolk. Some of Madden's managerial acquaintances hopped on him and Abe when they arrived and showed them everything. A ride in one of the overcharging, always-smoking taxis was one feature, while a trip to the Aquarium was also enjoyed by Johnny. It is said there were other features.

Every minute off the stage Frank Carter and Marilynn Miller, now Mr. and Mrs. Carter, and both former vaudevillians, are receiving the congratulations of friends as well as hundreds outside the profession who feel as though they know the pair intimately through their popularity as stage entertainers. A mighty fine looking pair of newlyweds are Frank and Marilynn.

KEITH OFFICES TO KEEP UP BILLS FOR WOUNDED SOLDIERS

E. F. Albee's Idea for Camp Entertainment Becomes Big Regular Department of Vaudeville Exchange

ALTHOUGH the war is over and the greater part of the United States army that was sent to Europe has returned to these shores, the B. F. Keith's Vaudeville Exchange does not intend to abandon its activities towards offering free stage amusement for the boys who are in local hospitals or who are arriving on incoming transports and are removed to debarkation institutions.

On the other hand the work has received greater impetus, and full show units are being sent out from the Palace Theater Building weekly to all the hospitals, as well as special shows being arranged for the wards where the boys are too seriously injured to leave their beds.

As a rule the regular units comprise six acts, while the ward shows generally average four or five turns.

E. F. Albee originally conceived the idea of furnishing free entertainment to the American boys, but it came at a time when the youth of the land was being rushed to war across seas, but with the first contingents being assembled in the camps prior to sailing. Then eventually the war reached a stage where the wounded came back to the States, and here the work of making up shows increased with the bedridden cases also given special entertainment in addition to the regular weekly shows furnished the hospitals in the main halls or theater auditoriums.

Therefore with the acts proving quick responses to the cause, Mr. Albee was enabled to bring cheer and joy to the hearts of hundreds of disabled American soldiers and sailors.

The Keith offices render the shows in cantonments, naval bases and receiving ships, with the entertainment now more confined to the general hospitals, where there seems to be a more insistent and stronger need for stage entertainment.

The quickly-formed shows for the wards have found immediate appreciation in such places as Greenhut's, Grand Central Palace, and Ellis Island where the boys remain but a short time prior to being sent to other hospital destinations.

William J. Sullivan is the general executive head of the department that Mr. Albee has entrusted the work of arranging the shows with Lee Beatty, the former manager of the Twenty-Third Street Theater, as Mr. Sullivan's assistant.

It was Sullivan's department that also took care of the home made goodies and the home baked and home prepared foodstuffs and pastry that was collected by the New York vaudeville houses and distributed among the hospitals. This proved a big phase of the work, and the Sullivan-Beatty combination worked hard to keep the goods distributed without any losses.

New Acts Getting Ready

Three new acts that are being prepared for vaudeville by Messrs. Pinkam and P. Dodd Ackerman include one dancing and musical layout, while the others are comedies that were written by Frances Nordstrom. Three persons will appear in the dancing turn entitled "Goody Two Shoes." One of the comedy offerings will be a morality theme entitled "Magic Glasses," and the other will be a ragtime novelty styled "On the Ragged Edge." All of these acts will be given special scenic equipment as well as new wardrobe. Mr. Ackerman is designing all of the scenery.

• • •

After Walter Kingsley

An offer was made Walter Kingsley, the efficient press agent of the B. F. Keith Vaudeville Exchange, and who also looks after all the New York publicity for the Palace Theater, as well as the other local "big time" houses, to take charge of the general publicity and advertising department of the new Capitol Theater.

• • •

Going to Arizona

Edward Marshall, chalkologist, who has been playing eastern vaudeville houses since his return from overseas as a Y. M. C. A. entertainer, has decided to go to Arizona for about a year in the hope of benefiting his health. Eddie has not been any too well since the trip to the front and he plans life in the open as the means of restoring his former health.

Sue Over Baltimore Lease

About two years ago, H. F. Kinsley brought formal suit against the Quality Amusement Corporation anent a lease of the Colonial theater, Baltimore, Maryland. In New York, the corporation operates the Lafayette theater at Seventh avenue and 132nd street, with and for the best class of colored people. Leon Laski represents the plaintiff, and H. M. Phillips the defendant. On the pleadings of the plaintiff, and the answer of the defendant, Justice Greenbaum of the Supreme Court of New York County, rendered a decision to the defendant, with leave to amend the pleadings by the plaintiff.

• • •

Sam Liebert's New Act

Sam Liebert has tried both the new and old in vaudeville, and is again on Broadway with a brand new sketch entitled "When Greek Meets Greek." Danny Simmons booked Sam direct for the last half of this week in one of the Moss houses. Other new turns that Simmons is getting a line on this week are Brown, Gardner and Barrett, and the Pollykoff Trio

• • •

"Oh Auntie" Jumps

"Oh, Auntie" in order to make its booking at Cross Keys, Philadelphia, this week, had to make a long jump east from the west.

Club Surprises Andrew Mack

The Bayside Yacht Club sprang a nifty surprise on Andrew Mack Monday night, and it was so complete that Andy hasn't yet caught a full breath. Seems the Irish tenor is a mighty popular fellow around the yacht club, and just to show good fellowship the members dropped in at the Royal in a body the night of June 30, and handed Mack the surprise when he walked out to do his regular act. The entertainment committee via James B. Moore, chairman, received hearty co-operation from Manager Alfred Darling, and the affair handed the audience a lot of amusement as well as taking Mack off his feet. There were perhaps a hundred in the party and a personal tribute ws handed to Mack personally by Mr. Johns. The members took along their wives and they enlivened the occasion as well.

• • •

Bray Sails July 8

Charles E. Bray and Mrs. Bray will sail July 8 from San Francisco, for a trip around the world. It will be both pleasure and business for C. E., who will bring back for the Orpheum offices what new novelties he can pick up in his travels in the way of acts and pictures. They will be gone about a year.

• • •

"Back in Civvies"

Cliff Green, who went overseas with the 82d Division, and while over there established himself as some army entertaining favorite, has prepared a new vaudeville act, "Back in Civvies," in which he will be assisted by Dots, a "find" he made while in the service. Jack Levy is booking the act.

• • •

Marie Nordstrom May Go Abroad

Marie Nordstrom will likely be seen in a new show this fall unless she decides to accept an offer that she has to go to London in October. Meanwhile a new piece is being fitted around her stage capabilities with the trip abroad to be determined later.

• • •

Bart McHugh's New One

The vaudeville bookers can always depend on Bart McHugh, the Philadelphia booker and agent, to dig up a new act for the local houses. One of his latest stage formations is the Killon and O'Dare act that Bart framed in his home town, and which is receiving its local baptism via the Moss houses.

• • •

Signed with Shuberts

Another vaudeville "team" has reported to the Shuberts for one of their productions, namely Josie Heather and Bobby (Miss Josie's sister). The Heathers have been playing vaudeville for some time, the Shuberts offering them more money than they have been getting in the "two a day." Miss Josie only signed the contract for one year.

Picnickers Defy Rain

Rain and its side kick, mud, failed to stop the fun and festivities of the annual outing of the Keith and Proctor theater managers at College Point, L. I., Friday, June 27. Some of the outdoor stunts were necessarily curtailed, but impromptu features were substituted. Around 75 pleasure seekers, which included some bookers and agents, joined in the picnic, and were very much in evidence when the eating bell rang.

Two busses carried the crowd, which as is now an annual custom, picked up John Buck (58th Street manager), from the wilds of his Long Island home en route.

The start was made at 11 o'clock from the Palace Theater, with the return sometime after nightfall.

• • •

Plaza Plays Combinations Too

Pat F. Liddy, manager of the Plaza, Charleston, West Va., now in New York on a vacation, says the Plaza will play combinations next season as well as offering vaudeville part of the week.

• • •

Chilson-Ohrman Going Abroad

Following her wonderful success as a drawing card over the Orpheum Circuit and her farewell week at the Palace last week where she made a splendid impression with her vocal repertoire, Chilson-Ohrman plans to sail abroad July 15. The prima donna goes overseas to spend some time studying voice culture under her old teacher, DeReske. Chilson-Ohrman achieved an unusual record while in vaudeville, playing consecutively 52 weeks in the year and not losing her voice at a single time, nor suffering with a cold or hoarseness. Chilson-Ohrman is a protege of DeReske's, and expects to improve her voice even over its present accepted cultured standard. She will be gone until fall and will be accompanied by her mother. Chilson-Ohrman plans to make public her plans for starring upon her return.

• • •

No Opposition for Brighton

For a time it was feared George Robinson's New Brighton Theater would have some strong opposition when the new Mack Sennett "Yankee Doodle in Berlin" film opened there shortly for a summer run, but the Sol Lesser offices, controlling the picture in this territory, have called off the proposed beach showing at the Brighton Beach Music Hall.

• • •

Polly Moran to Quit

Pauline Moran, more familiarly known in vaudeville and the films as Polly Moran, is going back into comedy pictures, following a vaudeville tour of the west. It appears Polly had decided to quit picture work for good, but more money proved too much of a temptation. She will appear in Fox Sunshine comedies.

• • •

Dan Kelly's Hit

Dan Kelly, who has been playing vaudeville in his act, "Young Heads and Old Hearts," made such a hit in the erstwhile New York production, "Come Along Charley," that the Oliver Morosco offices are dickering with him for a part in a new show for next season.

Nan Halperin's Song Copied In "Peek-A-Boo" Show.
Flatbush Theater Closed To Permit New Alterations.
Edward Darling Arranges To Sail For London Next Saturday.
"M. K." Advertises In Papers For Dorothy Russel's Address.
Orpheum Circuit Has No New Theaters In Course of Building.

N. V. A. PLANS BOHEMIAN NIGHTS

Association Decides to Enliven Sunday Nights At Clubhouse with "Impromptu" Stunts

SECRETARY HENRY CHESTERFIELD of the National Vaudeville Artists Association, has sent out notices to all the vaudeville theaters in and adjacent to New York calling the attention of the members on the different bills to plan to inaugurate "impromptu entertainment" at the N. V. A. club on Sunday nights.

The N. V. A. heretofore has had dancing in vogue at the club on Tuesday, Thursday and Saturday nights but Sunday has up to the present been devoid of feature. So to enliven things a bit the Association has hit upon the plan to establish a "Bohemian night" with Sunday as the best time. To make Sunday night an inducement for diners the club has reduced the price for the "special dinner" from $1.25 to $1.00. During the dinner hour or around 7 o'clock artists will be invited to furnish some sort of an impromptu turn that will make the time more merry than heretofore.

A song, recitation, parody or dance, according to Secretary Chesterfield will add to the "mutual merriment and good fellowship" of the club. An accompanist will be on hand to furnish the necessary musical embellishment.

The Association has let down the bars and permitted feminine members to enjoy the hotel privileges of the club, with the sixth floor open to their accommodation. The members are also held responsible for their guests. This phase of the club life is proving more popular each day.

John Liddy, Secretary Chesterfield's able assistant, is kept busy answering the requests for membership to the club which is growing by the hour.

Sticking to Vaudeville

Frances Nordstrom is sticking to vaudeville, reports to the contrary having gone the rounds that she was going to appear in a production next year. Miss Nordstrom, when queried by THE MIRROR as to this intention, said that she is remaining in vaudeville and would appear in the offering, "Memory Book," which she and Mr. Pinkham presented for the first time in New York houses this past season. Miss Nordstrom is routed for the Orpheum Circuit. Miss Nordstrom, however, has written a number of new acts that will be produced conjointly by Mr. Pinkham and P. Dodd Ackerman.

• • •

Ardelle Cleaves Signs

Ardelle Cleaves, formerly in vaudeville, playing in "What Girls Can Do" and who assumed Nonnette's role in "Somebody's Sweetheart," made such a hit in the role that Arthur Hammerstein placed her under contract for next season and she will be featured in the same show when it reopens August 25 in Boston. The show goes to Philadelphia and Chicago for the remainder of the season. Miss Cleaves has gone to her home in Oil City, Pa., for a rest until time to take up her new contract.

• • •

Is the Act Stalling?

In the theatrical press it was impressed upon the agents, bookers, et al., that Bamm and Bard, who were charged with doing an out and out copy of Savoy and Brennan, had eliminated all material infringing upon the well known and established act of the latter comedians. But have they? They played the Jamaica Theater the last half of last week and did a palpable imitation that could not be denied.

• • •

Joe Howard's Revue Booked

The Joe Howard Revue, without Howard or Ethelyn Clark, is to remain in vaudeville. With the act carrying eleven people and with the same numbers and scenery as presented on the "big time" it is being given some bookings by Danny Simmons in the B. S. Moss offices. Howard and Miss Clark are getting ready for Howard's new show.

Laurie and Bronson Split Next Week

Joe Laurie and Aleen Bronson, just back from a western trip and this week in next to closing spot at the Palace, have one more week of their present combination when they will dissolve vaudeville partnership. They are at the Brighton Theater next week and their separation also goes for their domestic alliance, Laurie and Bronson being Mr. and Mrs. Laurie in private life. The "pint sized pair" seemed unable to bridge their differences on and off the stage, so the deceision to separate was reached. Laurie may go into a production while Miss Bronson will continue in vaudeville with a new male partner.

• • •

Wilton Sisters Permit Duncan Girls to Use Mammy Song

By way of straightening out what may result in a discussion along Broadway as to the stage rights to a song entitled *"I'm So Glad My Mammy Don't Know Where I'm At,"* which the Duncan Sisters are now using in "She's a Good Fellow." The number belongs to the Wilton Sisters, who originally introduced the number on the stage and who have been using it as a part of their vaudeville turn.

The Wiltons were on the Palace bill, Milwaukee, February, 1916; so were the Duncan Sisters in an act, "Revue De Vogue." The Mammy song was then used by the Wiltons. Later the Duncan girls met the Wilton Sisters and told them they were using the number. The Wilton's entered no objection but do believe that they are entitled to the credit of having first brought out and having popularized the number.

Past performances of both the Wiltons and Duncans proves conclusively that the Duncans are using the number only through the courtesy and good grace of the Wiltons. "So much for so much."

• • •

Song Contest in France

A song contest that was held in France for the American soldiers brought in 1,500 manuscripts. Edwin F. Dakin of St. Louis won the prize. He is only nineteen years old.

RATS KEEP CHARTER

A. F. of L. Refers Equity Matter to Executive Board

The annual convention of the American Federation of Labor is over and as expected by those on the inside the White Rats' Actors' Union retained its charter in the organization. Samuel Gompers was also relected the executive head of the A. F. of L.

Whatever activity was made to oust the Rats lost its strength on the convention floor, with representatives of the Rats showing more marked activity than usual in getting certain matters before the Federation.

The Federation did not admit the Actors' Equity Association to membership although the matter was referred to the Executive Board with power to act.

There is little doubt but that the Equity, if admitted, will have to enter the Federation as part and parcel of the White Rats which the A. F. of L. regards as representing the acting branch of the stage.

The convention was too much taken up with Bolshevism, I. W. W. propaganda, the Mooney case, strikes and only the delegates know what not to pay much attention to any litle squabbles or differences among the theatrical profession insofar as it pertains to organized labor.

• • •

George Lawrence Hurt

George Lawrence, stagehand at the Bushwick, Brooklyn, was severely injured Monday afternoon prior to the matinee and was removed to his home in an ambulance. He was placing in position one of the ropes attached to a big stage rug and when the rug was lowered Lawrence was yanked up into the gridiron and flung against the girders in such a manner as to injure his right leg above the knee. The rope went through his hands so fast they were burned painfully. Lawrence descended sailor fashion, being later treated by the ambulance surgeon.

• • •

Penfold Not Singing

There is a principal with the Overseas Revue, who through not singing a line, has apparently escaped any mention and that is Tom Penfold. It seems strange that Tom who in other days had a good pair of pipes and knew how to put over a song should be in this revue without a number. But it's true although Tom does exceptionally well as the "MP" who is the most despised man in army circles, according to Tom's statement at the opening and Penfold fits in characteristically well throughout.

• • •

Vadevillian Writes Comedy

Louise Carter, presenting her own playlet, "For Him" at the Bushwick, Brooklyn, this week, has written a new three-act comedy entitled "Blessing" which William Morris has accepted for production in New York early in the fall. It is set for rehearsals, August 15. The The leading roles in the Carter comedy will be assigned to Marjorie Mason of the St. Louis stock company and Mary Mead of a Los Angeles stock, eighteen year old girls who were discovered by Miss Carter and are expected to score big hits when the Morris production is made.

"TOOT SWEET" TAB REPEATS SUCCESS

Palace Show Finds Overseas Revue of Big Help in Entertaining

The Palace has retained the vaudeviltry condensation of "Toot Sweet", the Will Morrissey Overseas Revue as the headline of the present week's show and it repeated its laughing hit of last week. The ad lib style of Morrissey enables that comedian to whip in almost any quip or joke he desires and it was natural that he slipped in some new tidbits this week. The principals including Elizabeth Brice, Clarence Nordstrom, May Boley and Lon Haskell were again prominent in the entertainment and scored individual hits.

As an added topnotch card was Jack Norworth and the audience greeted him enthusiastically. Jack appeared second after the intermission and in his facetious remarks said he was going to sing five new songs. Among the new ones were *In Honeymoon Time, I'm Getting Tired of Playing Second Fiddle To You,* a satire on the English language with a semi-comic lyrical twist, *Gimme This and Gimme This and Gimme That,* and *That's the Greatest Heartache Of All* (ballady sentiment), with *Pickanniny's Paradise* used at the close.

Laurie and Bronson were next to closing and to those who knew the pair were splitting up the present stage combination after next week it seemed a big pity as they made a bully hit, with the duo forced to come back for bows. Not that Miss Bronson isn't clever in her way but Joe Laurie shows a lot of personal improvement since last seen at this house. He seems surer of himself and shows what maturity with stage experience can do for a young fellow. If Joe goes into production work, a good director will put him up where he belongs.

After the Le Volos opened the show the Dixie Duo, one of Pat Casey's acts, appeared. They are reviewed elsewhere. On third was about the busiest pair in vaudeville, namely Florenz Ames and Adelaide Winthrop. Everything they do is done with zeal and zest, painstaking and with care pointed at the characteristic types offered. They have run in more travesty than ever before and that they succeeded especially with such a laughable and absurd "bit" on the "Shade of Nero" and "Miss Civilization" burlesque was attested by the hearty laughter and applause they received.

The Ford Sisters have one of the best turns this clever duo has ever offered, and their dancing registered an unmistakable hit. The girls displayed some new wardrobe, went through their double dances with precision and dispatch and on the hardshoe work at the close, both singly and double, soon had the audience applauding vigorously. The Ford Sisters sure know how to dance and on team work are leagues ahead of most of the acts in vaudeville.

After the Laurie and Bronson success appeared Bessye Clifford, closing the show with her "Art Impressions" Several of these newer poses elicited spontaneous applause. MARK.

(*New Bills Continued on page* 1060)

G. A. MOORE, HARRY DELF AND "TWO MORE" AMONG NEW ACTS

"Two More"

William B. Friedlander is a "bear" when it comes to novelty. Not satisfied with the custom of presenting one sketch at a time, he has conceived the idea of doing two at once. And strange to relate, such a weird scheme works quite successfully. The story (or should one say the stories) begins in a hallway in an apartment house where two "boobs" part to call on their respective girls who live across the hall from each other. One of the boobs is a timid youth who fears matrimony more than death, while the other fears nothing—particularly women. He knows how to handle them. The timid youth's girl is a dominant sentimentalist, while the other is a meek little creature. However, types matter not at all; the result is the same in both cases. At the end of the evening both men are engaged against their will. How these results are attained is very amusingly set forth, particularly on the part of the timid youth. When the playing becomes smoother, as it will, the sketch is worthy of big time. The exigencies of the setting of course call for a special set which will undoubtedly be supplied.

MARTIN.

Goslar and Lusby

Summer time in little old New York brings to notice another act that can be safely booked over any circuit. It is Goslar and Lusby, a "two" act of the song and dance pattern. The He is a big and pleasant pianist with a good baritone, and the She is a pretty and accomplished dancer and also with a good voice. They sing *Another Sweetie Hanging Around, Let's Give a Job to a Soldier, I Am Always Chasing Rainbows,* and a rag of the opera of William Tell. The number they present is all good, the setting is in good taste and the lady wears nice kilts, hoop-skirts, whoop-skirts, gowns and hats.

RANDALL.

Morton and Moore

In their return to vaudeville James C. Morton and Frank Moore have been reinforced by a jazz band. With the exception of this pep-dispensing organization their act is not markedly different from that which they used to present. A little patter, a little dancing, a little burlesque comedy generously mixed with such ancient but surefire expedients as scaring a "plant" off his seat in a stage box compose the material of their offering. They appear throughout in white-face, and make their entrance through the rear of a red velvet curtain. They dance a few eccentric steps, after which they burlesque the tango of some seasons back. Comes then a selection by the band. Later the comedians return and indulge in a burlesque of the "Nell's out thar" school of melodrama. As a finish they hold a funeral procession over the remains of John Barleycorn. Morton and Moore are really deserving of better material. With fine natural talents for grotesque dancing and comedy they should be able to build an act which will rank with the best in vaudeville.

REID.

Harry Delf

Harry Delf accomplished veritable wonders with the inferior material he has supplied himself with. He has certain distinctive talents which are not brought out as well as they might be by a happier choice of songs and stories. Which is not to say that all of his stuff is weak, but by far the greater part is without distinction. The family album number, for example, is not of sufficient value to warrant making the stage look like "Carnival Night." His personality is vivid, his comedy sense and his ability at dialect characterization are keen, and his dancing is immense. By far the best number in his present offering is the dancing imitation of a vaudeville show, and that is an antique idea. He himself is possessed of the biggest of big time qualifications, but his material is not.

MARTIN.

Renne Bonnat

Renne Bonnat is another of the latest additions to the ranks of big time vaudeville possibilities. Her new act is right up to the minute, and brilliantly entertaining throughout. Her turn consists of singing, but one cannot speak of it as one would speak, for instance, of plain sewing. Renne Bonnat put all her engaging personality and feeling into her stage presence, and is almost a consummate actress at times. Her entire number is built around what might have happened to her soldier sweetheart across the seas. She is the Parisian coquette, the Cairo niece of Cleopatra, the Countess from Przmysl, the latter with a most execrable dialect, and she is real in each number, and, to boot, dances appropriately, and sports the most fetching frocks.

RANDALL.

Brindamour

It is said that a great revival of legerdemain and black art and kindred forms of divertisements, is on the way. If so, Brindamour is going to be on the spot when the rush comes. If there is very strong competition, however, it is only a kindness to suggest that he prepare a more mystifying routine. Most of his tricks are very simple and some of them quite obvious. There is no book on magic that does not give a complete expose of practically everything he does. Vaudeville audiences are not accustomed to reading books on magic, though, so they may be thrilled. Who can tell? The one which was present when the act was reviewed was not, however.

MARTIN.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Salvation Sal	Elizabeth Brice
Mother's Tears	Bobbe and Nelson
Don't Cry Frenchy	Julia Kelety
Oo La La Oui Oui	Georgie Jessel

Duquesne

Duquesne is an illusionist that gets more than the usual comedy results from "plants" coming from the audience. His stage assistant is a woman dressed in an abbreviated costume and the two men called from the house pay more attention to her than to assisting in the various stunts, which seems to make a big hit with the audience. His tricks include the tying of thumbs together and passing hoops etc. onto his circle of arms, appearances and disappearances in large cages and making furniture stick to the "plants."

TIDDEN.

Fiesta Espanola

The Fiesta Espanola is a new name for the group of Spanish dancers that appeared at the Park Theater in "The Land of Joy" and subsequently in vaudeville. They have made but few minor changes in their routine. Their offering is especially entertaining and can again repeat the success it made over the big time circuit. The dancers' ability need not be gone into here, as those who have not seen them will remember the unusual hit they made at the Park Theater, when the enthusiasm they created resulted in hats being thrown on the stage.

TIDDEN.

(*New Acts Continued on page* 1060)

Old Favorites at Proctor's 125th Street Last Half

Most of the turns which comprised the bill for the last of the week at Proctor's 125th Street Theater were well established standard commodities of vaudeville. There was for example Fox and Ward, who are celebrating their golden jubilee as stage partners. Their conversation is principally reminiscent of the old days at Tony Pastor's and elsewhere, and aside from the amusement it affords, there is a great deal of historic interest in it. The old boys made a large-sized hit with the Harlem audience. Jimmy Savo's clowning is also familiar to these parts, though his partner is now a girl. He has a very distinctive style of humor that is sure fire. Bobbe and Nelson also scored a life-sized hit, with their singing principally. *Mother's Tears,* and *Rockabye Your Baby With a Dixie Melody* are outstanding, the later stopping the show though it is not brand new.

MARTIN.

PHOTOPLAY MUSIC
WILL IN THE FUTURE
BE UNDER THE HEAD
BROADWAY PICTURE
PROGRAMS AND MUSIC
IT IS ON
PAGES 1071 AND 1074 THIS WEEK

Spirited Bill at 5th Ave. During Last Half

During the last half of last week the bill at Proctor's Fifth Avenue was full of exuberance of spirit. Practically every act was especially fast moving. Although the people performing in this kind of acts suffer the most from the hot weather, the Summer audiences seem to like them the best, and are better satisfied with a so-called lively program.

The outstanding hits on Thursday afternoon were made by Georgie Jessel, Fiesta Espanola and Zelaya. The last named, who is an unusually fine pianist, as everyone knows, has lengthened his offering with an interesting monologue concerning the psychology of the popularity of ragtime.

Georgie Jessel sang his own *Oo La La, Wee Wee,* which met with the success it deserves, and some of his other songs were *There Ought to be Music in Everyone's Home Except the One Next Door to Mine, The Music of the Wedding Chimes* and *Give Me the Harem.* The Fiesta Espanola is the "Land of Joy" dancers continuing their vaudeville engagement in a slightly changed offering.

Other acts on the bill were Joe Maxwell and Co., the quintet costumed as firemen, among whose songs were *Chong* and *I'm Always Blowing Bubbles,* Arnold and Miss Florenz, chair balancers, Charles Howard and Tyler Brooke, whose act includes a woman who should be included in the billing as she materially contributes to the success of the turn, and Duquesne, an illusionist.

TIDDEN.

Last Half at 23rd Street Has Several New Acts

Bartholdi's Cockatoos take up the stage first, and they take up pretty nearly all of it. It is really a young circus with wings and squawks. Two worthy Cockatoo tamers send the birds through their capers by balancing aloft revolving stands of flag-flying cockatoos, the tamers in costumes such as incited the recent Armenian massacres in the Near East.

Al Ricardo is a pleasing ventriloquist, but not at all out of the ordinary. Vine and Temple are a queer team. Davy Vine gets off some very funny stuff in a way that is not at all funny, and Luella Temple is unquestionably fat, but she is also pretty. Together they sing *I Hate to Lose You.* Beatrice Morgan and Co. have a little play called "Moonlight Madness," of the "Father, - don't - beat - mother - anymore" school. Lewis and Dody, the two Sams, have the same act that they have used in burlesque, the Dago and the Yid. They made an excellent bit of imitating a ventriloquist and his dummy, a la Felix Adler.

The real honors of the program went to Renne Bonnat and to Goslar and Lusby. The former has a new singing act of dainty charm, and the other two have a turn of singing and dancing. Either one will fit nicely onto any vaudeville program, small time or big time.

RANDALL.

IN THE SONG SHOP

L. Wolfe Gilbert to Establish Precedents—Long After Carroll's Laurels—Stern's New Comedy Song—Coming and Going

BY E. M. WICKES

EVER since Wolfe Gilbert was a kid he has had a hankering to smash or establish precedents. And he likes to make records. In writing *Granny*, which is the thousandth song that he has turned out in eight years, he says that he has done something never equalled by any professional song writer. *Granny* started Gilbert talking the other day, and he reeled off the following:

"I'm going to build up a business, which, before I am through, will be second to none. Maybe you think I'm picking out a soft job for myself. You won't think so if you know that no other song writer has been able to build up a big organization and still continue to write songs.

To my way of thinking the writing of songs is a man's job; the exploiting furnishes work for half a dozen live wires, and the business or selling phase of the game demands one or more energetic business heads. In the past particularly every song writer tried to write, exploit, and handle the executive end. It can't be done and done well. In the future I'm going to write songs and do my little bit towards making them popular, but I'm not going to try to run the professional or business departments. Maxwell Silver knows as much about selling sheet music as anybody, so I see no sense in butting into his department. And in having Bob Russack I have a man who can get 100 per cent. efficiency out of the professional department. The business from now on will be divided into three departments and none will interfere with the other. If I can write a real hit there is no reason why our salesmen can't sell as many copies as any other publisher. And we're going to spend money and energy to move goods for the jobber and dealer just as any big national advertiser does. We've gotten over the stage of sitting back and counting what this jobber or dealer should sell, and how much mechanical royalties we should get.

And to make goods move at top speed we're going to establish a real publicity department, something that no other publisher has ever considered really necessary. By a publicity department I don't mean having a stenographer to send out cut and dried trade notes to trade papers. I'm engaging a trained newspaper man at a regular salary to write human interest stuff that won't have any difficulty into getting into the daily papers all over the country, for this is the sort of publicity that helps the singer, the jobber and the dealer."

Gilbert has mapped out a big program for himself and his assistants, and by the way he has been working of late he evidently expects to make good in every respect.

Long After Carroll's Laurels

Robert E. Long and Earl Carroll both hail from Pittsburg. Long and Carroll as boys worked in Pittsburg theaters. The ease with which Carroll landed has spurred Long on to duplicate Earl's feats in the song game. Long has written two restricted numbers called, *I'm So Lonesome*, and *Beginning Again*. His latest release is a song entitled *Broken Blossoms*, which he dedicated to D. W. Griffith, producer of "Broken Blossoms," the photoplay now being shown at the Geo. M. Cohan theater. T. B. Harms-Francis, Day & Hunter are publishing the number and expect it to be a big seller.

Stern's New Comedy Song

Jos. W. Stern & Co. have secured what is believed to be one of the greatest sensational comedy songs in years. The song is entitled *Why Do They Call Them Wild Women*, words written by Bernie Grossman and Ben Russell and the melody by Billy Frisch. The writers are well known to the profession and public in general and need no introduction. That Mr. Stern has picked a "hit" can easily be foreseen inasmuch as several prominent big time artists have requested permission to use this number exclusively. However, Mr. Stern asserts that he will furnish all acts with copies and orchestrations immediately upon request and guarantees the success of every act using this number.

Coming and Going

Harry Ferguson is back on the job, after having spent eight months in France. He is at 230 W. 46th street doing free lance arranging.

The Hi. Browning Music Co. has opened a New York office in the Astor Theater Building. Chas. Kessler is the general manager.

Geo. Fairman isn't having any difficulty in landing big acts on his new ballad, *Not In A Thousand Years*.

Ray Walker recently gave a show at the Hague. His *Gloom Chasers* went as big as anything ever offered to the boys in France.

Harry Delf a Hit at Harlem Opera House Last Half

The Harlem Opera House brought last week to an end with a bill that was full of snap and go. John LeClair, a juggler dating from Tony Pastor's Bowery Theater, set the pace with an unusually interesting act. His material is quite out of the ordinary—probably so old that, being out of the memory of the present generation, it has become new again. In second place Waiman and Berry entertained with piano and violin selections, including, among others, *Dear Old Pal of Mine*. In third place, William B. Friedlander presented a comedy sketch called "Two More," which is reviewed elsewhere. It proved a big laughing hit. The Argonne Five, who followed, have as their best stock in trade some khaki uniforms, though their harmonizing is not bad, and some of their comedy is funny. Harry Delf came next to closing and walked away with the hit of the bill. His act is also reviewed elsewhere. Will Ward and his piano-playing and singing girls brought a good bill to a close. *When You See Another Sweetie Hanging Around* is an excellent number.

MARTIN.

. . .

Central Managers to Meet

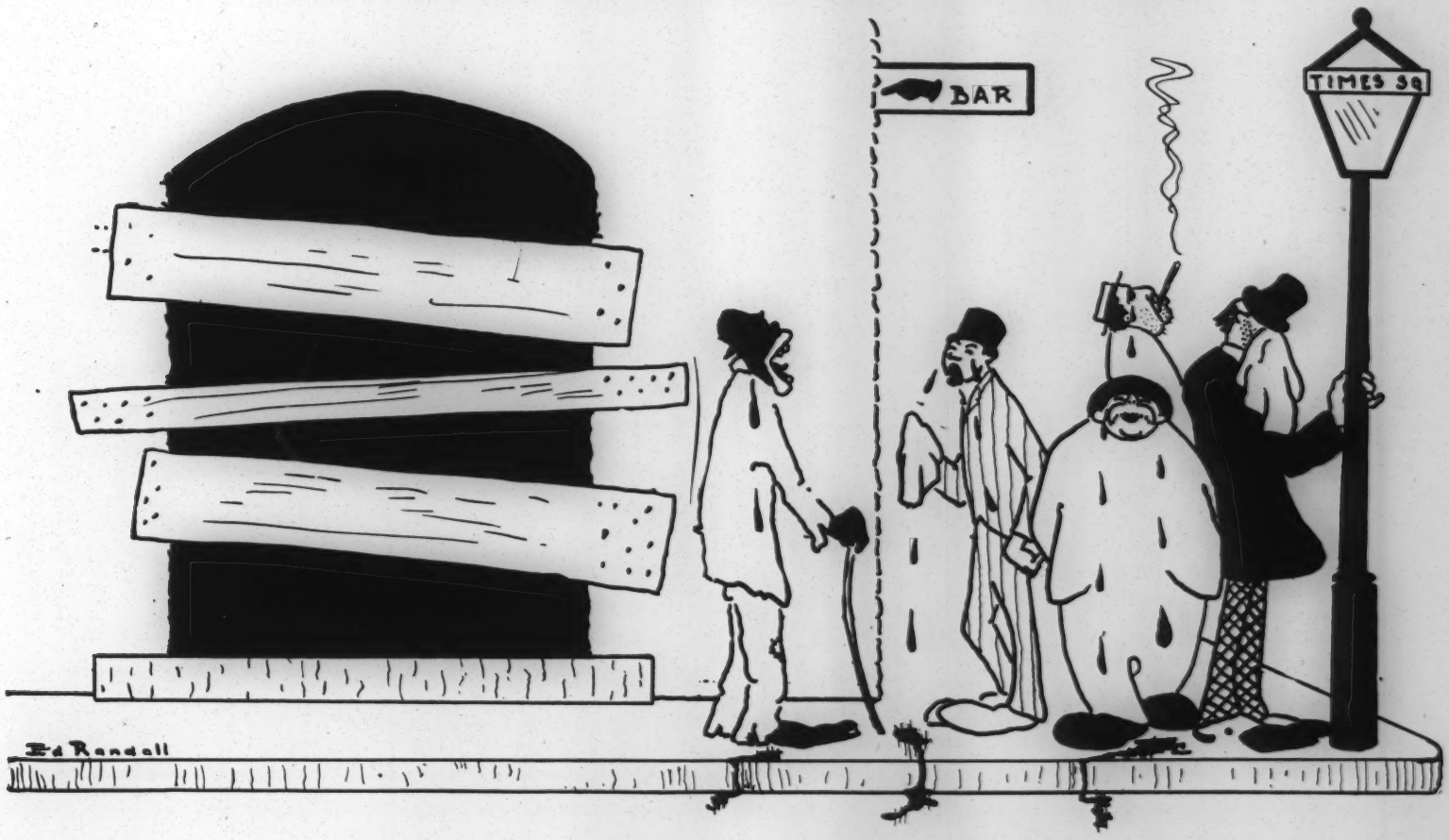
The Central Managers' Association will hold their second annual meeting in the rooms of the Vaudeville Managers' Association, Columbia Theater Building, New York City, at eleven o'clock, Friday, July 11. Many matters of importance will be discussed and there will also be an election of officers for the ensuing year.

. . .

Estrellita Opens School

La Estrellita, former vaudevillian, is now in San Francisco where she plans to open a school for dancing.

THE DEMOBILIZATION OF THE TANK CORPS



NO POOR ACTS ON NEW BRIGHTON BILL

"Not Yet Marie" and Whiting and Burt Are Features

Following the trend of previous years, as the season progresses, the matinee audience at the New Brighton Theater are becoming larger and larger, especially on Monday. Monday is bargain day in Brooklyn and Mrs. Brooklyn has a well known penchant for such things, hence the slim houses. But she probably now finds it too hot to shop, hence the larger houses Monday at the end of Ocean Parkway in the cool and where there is always a good show.

This week the bill held to the usual high average. The feature acts are "Not Yet Marie," Whiting and Burt and Lambert and Ball. The balance of the bill includes Pearl Regay and Lester Sheehan, Bert Baker and Co., Martelle and the Upside Down Millettes.

Generally speaking, "Not Yet Marie," is a new act. The music, which is better than the average heard in this type of act, was written by MacDonald and Osborne, and one of the features that makes it especially ingratiating is that the score is beautifully orchestrated. In this the house orchestra assisted greatly in really interpreting it instead of merely sawing and blowing it out. The act is now running with a fluent smoothness.

The 1919 edition of song sayings offered by and offered in their inimitable style—George Whiting and Sadie Burt, of course, made their usual hit. Whiting's song *Take Your Girl to Coney and Give Her the Air*, went especially well. The audience was unusually pleased with the dancing of Regay and Sheehan, and Bert Baker's sketch "Prevarication" had the house responding to every laugh line and situation. Maud Lambert and Ernest Ball get over with a wallop. Martelle, a female impersonator that is a pleasure to watch, being a real artist, was evidently a stranger to the Brighton audience as practically the whole house seemed surprised when he pulled off his wig. The Upside Down Millettes, who as they say, use their heads for their feats, opened the bill and were well received. TIDDEN.

. . .

Varied First Half Bill at Proctor's 125th St.

A bill which includes a little of everything ushers in the new week at Proctor's Harlem home of popular priced vaudeville. Turrelly opens the bill with a monologue calling into play a mouth organ. His comedy gets over well. In second place, Cahill and Romine, a wop and a darkie, achieve big results with their patter and singing. Most of the latter is done in falsetto. Powers and Wallace have an agreeable though unpretentious bit of dialogue which they call "Georgia on Broadway." Harlem has seen it before and approved. The big feature of the program is E. F. Hawley and company in "Somewhere with Pershing," a sketch which Jack Norworth employed with great success in his "Odds and Ends" several seasons ago. Halliday and Willette offer a couple of songs and some conversation, and the Winton Brothers with an acrobatic act closed. MARTIN.

"KISS ME" IS THE ROYAL HEADLINER

Musical Comedy Wins High Favor

A pretentious musical comedy in miniature, "Kiss Me," is the conspicuous item on the current bill at the Royal, as indeed it would be on any bill. Wm. B. Friedlander has metaphorsed it from a very drab little caterpillar into a gorgeous butterfly. At least, among the songs, *Vampires* and *Kiss Me* would save any life-sized musical show from the shoals. Eva Shirley, ably assisted by Fid Gordon and his jazz musicians and Al Roth in two dance numbers, achieved second honors on the bill. *When You Look in the Heart of a Rose* is one of Miss Shirley's most effective songs.

The Three Daring Sisters opened the show with a good trapeze act. Jack Patton and charming Loretta Marks came next, and in spite of bad position, scored heavily. It seems unfortunate that second spot should fall to a clever team like this whose dancing, singing and personalities would register much better later on in the bill. Among their best songs are *Chin Chin Chinaman* and *It May As Well Be You*. Paul Decker and a capable company presented an amusing if not especially original sketch entitled, "The Ruby Ray." The diction of the entire cast is exemplary. Andrew Mack followed and Erin-go-bragh-ed himself genially into his usual success. Eva Shirley immediately preceded the intermission, and after it came Sibil Vane in a number of selections which showed her voice to advantage. Jimmie Lucas and his nonsense closed the bill. His "Fairy Queen" number is little short of a riot. Naturally, there were no walkouts. MARTIN.

. . .

PLEASING SHOW AT THE ORPHEUM

Chaplin Film Winds Up Show With Eight Acts Ahead

The principal acts topping the Orpheum bill this week are the Joseph Howard and Ethelyn Clark turn and "Sweeties," with Lillian Berse featured. The show as a whole was a pleasing arrangement although the Chaplin picture did not come up to expectations.

While Joe and Ethelyn scored a hit and put over their numbers in tip-top shape and the William B. Friedlander offering of "Sweeties" gave A-1 satisfaction, it remained for Bernard and Duffy to knock out a large-sized hit. Now over Brooklyn way acts that follow the style of Van and Schenck have tough sledding yet these boys waded right in and slammed over a song barrage that copped the bacon.

Robbie Gordone opened the show nicely while Edward Marshall and his chalkology stunt were well received. The Mellette Sisters were decidedly pleasing with the Bernard and Duffy act grabbing its big hit immediately afterward.

"Sweeties" closed the first part effectively.

Lillian Herlein's work was enjoyed and Mayo and Linn were well received.

Then appeared Howard and Clark and the Chaplin film. HUSTED.

SONG AND COMEDY WIN AT RIVERSIDE

George A. Moore, Ruth Roye, Florenze Tempest and Marx Bros. on Bill

Song and comedy formed equal parts of the new bill at the Riverside Monday afternoon. George Austin Moore, Ruth Roye and Florenze Tempest upheld the former while the latter was in the hands chiefly of the Four Marx Brothers and Norton and Nicholson. Mr. Moore, who recently returned from service with the Over There Theater League, scored a decided hit with songs and stories in negro dialect. He has a new negro song which has an irresistible rhythm and melody. It is called *Ev'rybody's Crazy About the Doggone Blues but I'm Happy All the Day*. He also sings *Alcoholic Blues* with telling effect.

The Four Marx Brothers, coming just before intermission, easily aroused the gaffaw and chuckle with the nonsense of a "musical evening at home." The two slapstick comedians in the quartette are artists of their class. Florenze Tempest is so much more attractive in feminine than in masculine attire that it would be to her advantage to discard the habiliments of the male entirely. As a boy she lacks the easy confidence, the sparkle and charm that she possesses as a girl. Among her numbers were *When the Boys Come Marching Home* and *The Eyes of the Army Are On You*.

Ruth Roye had no difficulty in rousing her audience to a pitch of enthusiasm with her style of jazz and syncopation. To hear her sing *Oh La La, Wee Wee* is in itself worth a trip to the Riverside. Norton and Nicholson presented their laughable domestic travesty. Ernest Evans and his associate artists won a substantial hit with their number. Harry Masters and Jack Kraft offered a dancing satire of man of the past, present and future, and the Apollo Trio posed gracefully. REID.

. . .

COMEDY FEATURES HENDERSON'S BILL

Show This Week Offers Type the Islanders Like

Henderson's Music Hall at Coney Island this week dishes up the type of show that makes a hit with the clientele with plenty of comedy to make up for any shortcomings in any other department.

The fun-making was centered chiefly in Imhof, Conn and Coreene, Klein Brothers and Winne Lightner with the Lightner Girls and Newton Alexander turn.

The Coney Island regulars took a laughing fancy to these acts and particularly enjoyed the work of the Lightner girl.

Mlle. Nitta Jo held close attention throughout with her novel act and proved quite a card. The "Yip Yip Yaphankers" were a hit with their acrobatics and the boys were well received. Jack Henley and Hicks were interesting. Ernestine Myers and Paisley Noon danced artistically and effectively. The Lightner Girls and Alexander scored substantially with their songs and comedy. The Charles Chaplin "Sunnyside" film was also shown; it is funny in spots.

The Dixie Duo

Lieut. Noble Sissle and "Eubie" Blake form the Dixie Due. They are reported as having served overseas with the late Lieut. James Europe's band. One man plays the piano while other sings, in fact both men sing with the other chap having the majority of numbers. They have a layout of selections fitted to their style with one number, *Baltimore Blues* rendered in typical darkey style. However, the men went along quietly but when they offered *That's the Life of a Patroller in No Man's Land* in which the vocalist went through the motions of a trooper creeping through that now famed stretch of land between the Germans and the Allies and which he put over effectively, the result was a tremendous hit. The men sing harmoniously together although neither possesses any voice of great volume. The vocalist registered nicely with *Affection Dan*. At the close, the Dixie Duo, via the singer announced that the *Patrol* number was written by the late Lieutenant Europe while he lay on a cot in a hospital in France. The Dixie Duo dressed in Tuxedos and remained much in the center of the stage.

MARK.

George Austin Moore

George Austin Moore has an excellent offering to usher in his reappearance in vaudeville following a period with the Over There Theater League in France. Possessing unusual magnetism and a fine stage presence which are enhanced by a well tailored uniform he sings droll songs and tells droll stories, the subject of which in most cases is an Alabama negro named Alexander. Alexander is a soldier who blunders in characteristic negro manner in the presence of his superior officers. Between stories Moore sang a particularly melodious coon song called *"Ev'rybody's Crazy About the Doggone Blues But I'm Happy All the Day"*, and other popular numbers such as *"Alcoholic Blues"* and *"Liza Jane"*. With his present material Mr. Moore is one of the high lights of vaudeville.

REID.

. . .

Last Half at Hamilton Wins Favor in Spots

Of the six acts in the bill at the Hamilton Theater for the last half of last week, there is one that stands way above the rest in point of finished excellence. It is Laura Hoffman with her songs. She is a sort of coloratura lyric soprano with a wonderfully sympathetic and appealing voice, used to greatest advantage in such songs as *Mighty Lak a Rose* and *Somebody's Waiting for Me*. She has many friends among the audiences of Times Square picture houses, and her sojourn in vaudeville will make many more.

Pepino and Perry have two large and complicated accordions with which they open the show. Van and Carrie Avery almost have a plot in their entertaining with, "Madam, Sirloin or Medium?" Patton and Marks reproduced the songs and dances that have made them so popular in musical comedy. Wm. Sisto talked in a pseudo-monologue manner that was rather below the average. Alexander Bros. and Evylin bounced a whole lot of tennis balls in a jolly way. RANDALL.

WOND'RING!!

Form 1218

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT | GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

13NY SR 8

SQ BUFFALO NY JUNE 20 1919 1132PM

LEE DAVID

210

CR NICE AND CO 1544 BWAY NY

HAVENG BIG SUCCESS WITH YOUR SONG WONDRING SINCERELY.

NITA-JO

102AM

B. D. NICE & CO., INC. Publishers 1544 B'way., 45th and 46th Sts., New York

Ardelle Cleaves

As ZAIDA in "SOMEBODY'S SWEETHEART"

Closed at the Casino Theater Saturday Night. **Beginning Next Season in August.**

Management ARTHUR HAMMERSTEIN

S. JAY KAUFMAN in THE GLOBE says:

The Discoverer

Arthur Hammerstein is a discoverer. Ardelle Cleaves his latest. We happened in the Casino last night. The newcomer, Miss Cleaves, so we were told, had been in the cast but a few days. A violinist. Who sings. And acts. And is beautiful. Something quaint about her manner that holds one. A laugh that is irresistible. Where does Mr. Hammerstein find them?

STERN'S
BIG "TEN"

STERN'S SENSATIONAL SONG SUCCESSES

1556 Broadway, N. Y. City
119 No. Clark St., Chicago, Ill.

HIT No. 1
BLUES
My Naughty Sweetie Gives to Me Some BLUES Song

HIT No. 2
"YOU DIDN'T WANT ME WHEN YOU HAD ME"
So Why Do You Want Me Now
Some GRIPPING STORY Song

HIT No. 3
"WAIT AND SEE"
Some WALTZ Song

HIT No. 4
"TEARS OF LOVE"
Some Successor to "SMILES"

HIT No. 5
"OH HELEN"
Some COMEDY Song

HIT No. 6
"I'M GLAD I CAN MAKE YOU CRY"
Some WALTZ Song

HIT No. 7
"INDIANOLA"
Some NOVELTY Song

HIT No. 8
"PAHJAMAH"
Some ORIENTAL Song

HIT No. 9
"KENTUCKY DREAM"
Some HIGH CLASS WALTZ Song

HIT No. 10
"DIXIE IS DIXIE ONCE MORE"
Some DIXIE Song

WHERE THE ACTS ARE THIS WEEK AND HOW THEY DID LAST WEEK

—Week of July 7th in Parenthesis—

NEW YORK: PALACE—This week: Ames & Winthrop; Art Impressions; Ford Sisters; Laurie & Bronson (Coney Island, Brighton); Lavallos, The (Coney Island, Henderson); Norworth, Jack (Coney Island, Brighton); Overseas Revue; Siccello & Blake. RIVERSIDE—This week: Apollo 3 (Wash., Keith); De Haven & Nice Co.; Evans Co., Ernest (Boston, Keith); Masters & Kraft; Marx Bros. Co.; Moore, Geo. A.; Norton & Nicholson; Roye, Ruth (Coney Island, Henderson). ROYAL—This week: Daring Sis; Decker Co., Paul (N. Y., River.); "Kiss Me"; Lucas Co., Jimmy; Mack, Andrew (Bklyn., Bush.); Patten & Marks; Shirley Co., Eva; Vane, Sybil (N. Y., River.). KEITH HARLEM OPERA HOUSE—This week, 1st half: Keating & Walton; Seymour, Lewis; Tivoli Girls; Willard & Williamson; 2d half: Arnold & Florence; "Artistic Treat"; Cahill & Romaine; Ja Da 3; Levy & Girls. PROCTOR'S 125TH STREET—This week, 1st half: Cahill & Romaine; Turelly; Winton Bros.; 2d half: Holliday & Vincent; Le Clair, Jno.; Powers & Wallace. 81ST STREET—This week, 1st half: Brown's Dogs; Faulkner, Ralt; Henry & Co., Flo; La Mont Trio; Norine, Nora; 2d half: Gypsy Trio; Meanest Man in World; Padula, Margaret; Parks & Co., Alex; Sweatman, Wilbur. PROCTOR'S 58TH STREET—This week, 1st half: Ah Ling Foo; Bush, Frank; Dancing Serenaders; Dorothy & Buster; Padula, Margaret; Stanley & Birnes; 2d half: American Comedy 3; Clifton, Herbert; Rogers, Fred; Walton, Bert & Lottie; Wayne, Marshall & Candy. PROCTOR'S 5TH AVENUE—This week, 1st half: Bennett, Murray; Dwyer, L. & B.; Fox & Ward; Suffragette Revue; 2d half: Leibert Co., Sam; Millership & Gerard; Towaga, Lady Olga. PROCTOR'S 23D STREET—This week, 1st half: Artistic Treat; Hall, Bob; Fenton & Fields; Levy & Girls; Payton & Ward; Terry & Lambert; 2d half: Howard & Stevens; Loder Co., Chas.; Turrelly; Waiman & Berry; Winton Bros.

BROOKLYN: BUSHWICK—This week: Atl. Fleet Band; (N. Y., Royal); Bond, Betty; Carter Co., Louise; Halligan & Sykes; Herman, Al (Phila., Keith); Kartelli (N. Y., Royal); Mullane, Frank (Bos., Keith); Towle, Joe. ORPHEUM—This week: Avon Comedy 4; Bernard & Duffy; Gordone, Bobbie; Herlein, Lillian (Phil., Keith); Mayo & Lynn; Marshall, Ed.; Mellette Sisters (N. Y., Royal); Sweeties. GREENPOINT—This week, 1st half: Meanest Man in World; Savo & Co., Jas.; Tracy & Wahl; 2d half: Greenlee & Draypon; Hall, Bob; Williams & Wolfus (Bklyn., Bush.). HALSEY—This week, 1st half: Barlow & Bennett; Delea & Orma; 3 Melfords; Rough on Rufus; Tiffany, Ellinda; 2d half: Early Laight Co.; 5 Honey Girls; Hunter, Chick & H.; Stanley & Phillips; Tenny, Bob. PROSPECT—This week, 1st half: Arnold & Florence; McConnell & Austin; Subers & Romaine; Williams & Wolfus; 2d half: Fitzgerald, Lillian; Savo & Co., Jas.; Stafford, Frank; Tivoli Girls

NEW YORK: CONEY ISLAND, BRIGHTON—This week: Baker Co., Bert; De Peron 3; Lambert & Ball; Martell; Millettes (N. Y., Royal); Not Yet, Marie; Regay & Sheehan (Phila., Keith); Whiting & Burt. CONEY ISLAND: HENDERSON—This week: (Hanley, Jack (Buf., Shea); Imhoff, Conn & Corenne; Klein Bros.; Lightners & Alexander; Meyers & Noon; Miller & Bradford; Netta, Jo; Yip Yip Yaphankers.

ALBANY: PROCTOR'S GRAND—"Oh Teddy," a vaudevilleized comic opera presented by George Choos and a company of fifteen people, and Bert Baker & Co. were the leading acts on last week's bill. This week, 1st half: Coy De Trickey; Samboli Co., Hadji; Shayne, Al; Top & Bottom; Wellington's Surprise; 2d half: Anderson & Burt; Calvin & Wood; Every Sailor; Gilbert & Saul; Rogers, Billy. Herrick.

ATLANTA: LYRIC—This week 1st half: Chinki & Kaufman; Davis, Helen; Hart Co., Marie; Holt Co., Dan; Worden Bros.; 2d half: Birmingham Split.

BALTIMORE: MARYLAND—This week: Bryan & Broderick; Clark, A. & M. (Wash., Keith); 3 Eddys; King Co., Rosa; Maria; Pity's Sake; Trix, Helen; Valora, Leon.

BINGHAMTON, N. Y.: STONE—This week, 1st half: Devoy & Dayton; Florenzo, Devoy & Dayton; 3 Friends; 2d half: Belle Sisters, Chinka Pana, Wiley & Co., Raymond. LYRIC—This week—1st half: Chick & Chicklets, Olsen & Johnson, Only Girl; 2d halt: Atlanta split.

BOSTON: KEITH—This week: Chilson-Ohrman, Dickinson & Deagan, Farrell, Alfred; Fitzgibbon, Bert (Bklyn,. Bush.); Frisco & Band, Moran & Mack (Port., Keith); Musical Johnsons, Rigoletto, C. & H. (Bklyn., Bush.).

CAMDEN, N. J.: TOWERS—This week—1st half: De Leon & Dabis, Goulson, Harry, Indoor Sports, Payton, Howard & Lizette; 2nd half: Challen & Keke, Le Clair Co., Maggie, Love of Mike, Peck & McIntyre, Vincent, Helen.

CANTON: MYERS LAKE—This week—1st half: Hoakley & Dunlevy, Lewis, Viola, Thomas Trio; 2d half: O'Donnell & Blair, Temptation, Tony & Norman.

CHARLESTON, S. C.: VICTORY—This week—1st half: Frerry, George, Col. Jack, Nolan & Nolan, Ring Co., Julia, Ward & Van; 2d half: Columbia split.

CHATTANOOGA: RIALTO — This week—1st half: Coleman, Claudia, Ryan & Ryan, Smith, Ben, Reed & Tucker, Travers Co., Roland.

CHESTER, PA.: ADGEMENT—This week—1st half: Brown, Lieut., Challen & Mike, Vincent, Helen; 2d half: De Leon & Davis, Goulson, Harry, Indoor Sports, Payton, Howard & Lizette, 4 Roses.

CHICAGO: MAJESTIC—Last week: Lucille Cavanagh headlined and proved a big favorite; Wheeler Wadsworth, Neil Craig and William B. Taylor rendered Miss Cavanagh splendid assistance. Mosconi Bros., good. Clark and Verdi, funny. Arnauts, musical clowning, well received. Grace DeMar, entertaining. Henry B. Toomer and Co. offering "The Life Saver," amusing. Sonia and Russian ballet dancers, pleased. Three Johns, equilibrists, held attention. This week Budd, Ruth (State-Lake); Kennedy, Frances (State-Lake); Mason & Keeler, Old Time Darkies, Rose & Ellis, Rodriguez Bros. Seeley Co., Blossom, Swor, Burt (State-Lake). STATE-LAKE—Last week: The Marme Sisters (Miriam and Irene) and David Schooler offered dances and music that were well received. Gene Greene made good impression. Maude Earl and Co. interesting and fantastic. Perry Bronson and Winnie Baldwin pleased with variety of stage didoes. "The Melody Garden," a musical offering with six young women with musical talent, entertaining and attractive. Business keeps up well despite heat. This week: Arnault Bros.; Cooper, Harry; Cycling Brunettes; Edwards Co., Gus; 3 Hickey Bros.; Lee & Cranston; Newhoff & Phelps; Young, Margaret. Atkins.

CINCINNATI: KEITHS—This week; Cameron, Clemons Co.; Girl in Moon; Herbert Trio; Les Copeland & McCloud; Oren & Drew; Winters, Winona.

COLUMBIA, S. C.: COLUMBIA—This week; 1st half; Dawn, June; Hall & Brown; Henry & Adelaide; Rosamond & D.; Abert & Carlton; 2d half; Charleston Split.

DAYTON: KEITH'S—This week; 1st half; Edenbury, Chas.; Homer & DuBard; Phina & Picks (Coney Island, Henderson); Pistel & Aushing; 3 White Kuhns; 2d half; Hackman Sisters; McCormack & Wallace; Marley, Jack; Monti & Parti; 3 Weber Girls.

DETROIT: TEMPLE—This week; Boothby & Everdeen; Beginning of World; Gould, Venita; Lavere, Jack; Navy Octette; Seymour, H & A; Whiteside Sis; Zelli Trio.

EDMONTON: PANTAGES—Last week; Foster Ball assisted by Ford Wert in his familiar characterization of the Old Grand Army Man "In the Days of '61" was by far the best on the bill. Dorothy Lewis displayed a nice mezzo voice and was well liked. Richard the Great is a very cleverly trained monkey. Stewart and Love did some clever dancing. Brosius and Brown have a good trick cycling act. A Musical Tab, "Hello People, Hello," was principally notable for the excellent singing of Adele Jason.

ELMIRA, N. Y.: MAJESTIC—This week; 1st half; Belle Sisters; Atkins, Jack; Chinka Pana; Here & There; 2d half; DeVoy & Dayton; Earle & Girls, Burt; Flying Henrys; Mathews, Bert & Elsie.

GRAND RAPIDS: RAMONA PK.—This week; Brooks & George; Janis Chaplow Co.; Mosconi Bros.; Murray, Katherine; Race of Death; Williams Co., Elsie.

HAZELTON, PA.: FEELY'S—This week; 1st half; Adele; Avery, Van & Carrie; Canton Trio; Martin, Chas; 2d half; Gualano; Hastings, Ed; Half Past Two; Vanorden & Fallows.

HOLYOKE: MT. MORRIS PK.—This week; Asaki Troupe; Ashley & Skipper (Bos. Keith); Belle & Co., A; Sinclair & Jasper; Wilbert, Raymond.

INDIANAPOLIS: KEITH'S—This week; Dare Bros., Dotson; Father's Daughter; Inness & Ryan; Newman, Gert; Palfrey, Hall & Brown.

ITHACA, N. Y.: STAR—This week; 1st half; Earl & Girls, Burt; Flying Henrys; Wiley, Raymond; 2d half; Atkins, Jack; 3 Friends; Here and There.

JERSEY CITY: KEITHS—This week; 1st half; Loder, Chas.; Martin & Webb; Murray Sisters; Waiman & Berry; 2d half; Barnes & Bernie; 7 Dancing Serenaders; Waters, Flo & Ollie.

JACKSONVILLE: ARCADE—This week; first half; Hawkins, Lew; Lorner Girls; Paldrens, The; Texas Comey 4; Vim Beauty & H; 2d half; Savannah Split.

LANCASTER, PA.: COLONIAL—This week; 1st half; Johnstone, Chester; Meryl Prince Girls; Peck & McIntyre; Warren & Wade; 2d half; Harmony Club; 3 Kings; McGowan & Co., John; Miller, Helen.

MONTREAL: PRINCESS—Last week; Frisco and Loretta McDermott offering dance typifying that craze scored big. An old local favorite W. (Billy) Olathe Miller returned in an amusing sketch, "Adam Killjoy." Bonita and Lew Hearn, laughable turn. The remainder of the bill proved entertaining. Next week's bill:

LOS ANGELES: ORPHEUM—This week; Bailey & Cowan; George, Edwin; Garcivette Bros; Ioleen Sisters; McIntyre, Mollie; Morgan Dancers (L. A.); Switt & Kelly (Los Angeles); Walker, Clifford.

LOUISVILLE: KEITH'S—This week; 1st half; Allen & Dog Taxi; Kennedy & Rooney; Shirley, Herman; 3 Stewart Sisters; 2d half; Nashville Split.

MOBILE: LYRIC—This week; 1st half; Goune & Albert; Renno; Sterling 4; Tiny Armstrong; Worth Waiting 4; 2d half; New Orleans Split.

MONTGOMERY: GRAND — This week; 1st half; Budd & Moyer Sis; Carmen's Min.; Olcott, Chas; Prosper & Moret; Whitfield & Ireland; 2d half; Bensee & Baird; Edwards 3, Chas; Jacks & Queens; Everest's Circus; Spencer & Howe.

PITTSBURGH: HARRIS—This week; Childs, Jeanette; Frederick the Great; Johnson & Crane, Lee, Richard; McCormack & Winhill; Stoddard & Hynes; Valdons, The; Valley of Moon.

MT. VERNON: PROCTOR'S — This week, 1st half: Le Clair, John; Millership & G. Co.; Rash & Co., Albertina; Waters, Flo & Ollie; Wayne, Marshall & Candy; 2d half: Ford & Urma; King & Co., Chas.; Martin & Webb; Stanton, Val & Ernie.

NASHVILLE: PRINCESS—This week, first half: Burns & Lynn; Sheldon & Daily; Wallin & La Favor; Women Can Do; 2d half: Louisville Split.

NEW ORLEANS: PALACE—This week, 1st half: Cortez, Mr. & Mrs.; Dehano & Viki; Gilbert Sis; Harkins, J. & M.; Violin Misses; 2d half: Mobile split.

PHILADELPHIA: KEITH'S — Marie Dressler was the headliner at Keith's last week. She was splendid. The dancing number of Ivan Bankoff & Co. was enthusiastically received. Miss Phebe's toe dancing was especially good. The Dennis Brothers did a novel acrobatic stunt; James H. Cullen amused with a monologue; Gallagher and Polley were funny in their Battle of Whatstheuse; Lydia Barry sang some hits; and Walter De Leon and Mary Davies pleased in a sketch called "Behind the Front." This week: Erford's Sensation; Emerson & Baldwin; Fashion Plate; Haig & Waldron; Johnson Baker & J.; Kharum Kitner & Reaney; Lucille & Cockie; Stephens & H.

PITTSBURGH: HARRIS—This week: Childs, Jeannette; Gileson, Chas.; Great Frederick; Johnson & Crane; McC. & Winehill; Stoddard & Hynes; Valley of Moon.

PORTLAND: KEITH'S—First half: Emmett Co., Gracie; Fern & Davis; Gardner & Hartman; Hughes Mus. Duo; Kranz & La Salle; Shaw, Andy.

SAN FRANCISCO: ORPHEUM—This week: Barnes & Crawford (L. A.); Dobson, Frank San Fran.); Lloyd & Wells (L. A.); Maitland, Madge (L. A.); Nathan Bros. (San Fran.); Terry Co., Sheila (L. A.); Van Den Berg, Braham (San Fran.); Williams & Mitchell (San Fran.).

SAVANNAH: BIJOU—This week, 1st half: Fredericks Co., H.; La Viva; Levy & Rome; Madison & W.; Primrose 4; 2d half: Jacksonville split.

SCHENECTADY: PROCTOR'S—This week, 1st half: Oh Teddy; O'Neill & Keller; Reat & Bro., Petty; Romaine, Homer; 2d half: Betts' Seals, Capt.; Langford & Fredericks; Peterson, Kennedy & M.; Weems, Walter.

SEATTLE: PANTAGES — Headlining an unusually strong bill last week was the Empire Comedy Four; Joe Fanton & Co. in "A Morning in Camp," a remarkably good war act; Leila Shaw and her players in a travesty called "There She Goes Again"; Anita Diaz' Monkeys billed as "Darwinian Demonstrators of Fun"; Madell & Follette, comedy and dancing.

SYRACUSE: TEMPLE—This week: Betts' Seals; Chief Tenderhoe; Florenze Duo; Hudson & Jones; Langford & Fredericks; Mabel & J. Dove; McCormack, Barry; Oh, Teddy; Peterson, Kennedy & M.; Reat & Bro., Petty; Weems, Walter.

TOLEDO: KEITH'S—This week, 1st half: Lackman Sisters; McCormack & Wallace; Marley, Jack; Monti & Parti; 3 Weber Girls; 2d half: Edenbury, Chas.; Homer & Du Bard; Phina & Picks (Coney Island, Henderson's); Piel & Cushing; 3 White Kuhns.

TORONTO: HIPPODROME—This week: Boyer & Co., Nancy; Crescent Trio; Hill & Ackerman; Leightons, The; (Buf., Shea's); Noble & Brooks; Symonds, Duval.

TRENTON, N. J.: TAYLOR—This week, 1st half: Harmony Club; Jerome & Herbert; McGowan Co., Jno.; Miller, Helen; Van Orden & Fallows; 2d half: Adele; Avery, Van & Carrie; Heath & Co., Bobby; Martin, Chas.; Warren & Wade.

TROY, N. Y.: PROCTOR'S—This week, 1st half: Anderson & Burt; Every

Sailor; Gilbert & Saul; Rogers, Billy; Valvin & Wood; 2d half: Coy De Trickey; St. Samboli Co., Hadji; Shayne, Al; Top & Bottom; Mrs. Wellington's Surprise.

UNION HILL, N. J.: LINCOLN—This week, 1st half: American Girls; May & Mack; Martin & Twist; Oaks Co., Harry; Wallace & Duball; 2d half: Haven & Frantz; Miller & Cook; Smith, Art; Stanley & Moore; Williams & Bernie.

WASHINGTON: KEITH'S—The feature attraction last week was Ciccolini, the Italian grand opera tenor, in a well chosen program. Ernest Evans, assisted by three girls offered a high class song and dance number. Kharum, Persian pianist, was strongly praised. Maud & Mrs. Jimmie Barry in their popular sketch "The Rube," Pat Rooney and Marion Bent, and George N. Brown, champion walker, played return engagements. This week: Burns & Frabito; Cullen, Jas. H.; Degnon & Clifton; Dressler, Marie; Gibson & Cornelli; Kimberly & Page; Latell Co., Alt.; Seabury & Johnson. Warde.

WHITE PLAINS: STRAND—This week, 1st half: Haven & Frantz; Stanley & Moore; Stanley & Phillips; Williams & Bernie; 2d half: Herman & Tucker; Martin & Twist; May & Mack; Oaks Co., Harry.

YONKERS: PROCTOR'S—This week, 1st half: Clifton, Herbert; Stanley, Aust.; Thorne & Co., Harry; Vespo & Marie; 2d half: Brennan & Davis; Elaine & Titainia; Stanley & Burns; Stamm, Orville.

B. S. Moss Theaters

NEW YORK: HAMILTON—1st half; Greer, Ed; Harvey, Heany & Grayce; Hippodrome Four; Moore & Co., Jean; Randall, Prof. Bobby; Lieut. Shram & Partner; 2d half; Brown, Gardner & Barrett; Harris, Dave; Renard & Jordan. JEFFERSON—1st half; Carlton & Lewis; Harris, Dave; Lane & Harper; Moore Blanche; Pollykoff Trio; Sherman Van & Hyman; Carlton & Lewis; 2d half; Ely, Helen; Hearn, Sam; Latour & Gold; The Owl; Salvation Molly. REGENT—1st half: Belle & Gray; Brown, Gardner & Barrett; Ely Helen; Hearn, Sam; Leibert & Co., Sam; Nelson & Castle; 2d half; Brown, Willard & Harold; Carleton & Lewis; Moore & Co., Jean; Randall, Prof. Bobby; Ward & Pryor.

BALTIMORE: GARDEN—Belmonts Warblers; Cooper & Ricardo; Great Buck Hart; Slatkos Rollickers; Stewart Trio, Austin.

PHILADELPHIA: BLOBE—Arco & Co., Harry; Foster & Seamon; Arco Bros.; Chung Hwa Four; Comfort & King; Freeman, Benton & Co.; Kamplain & Bell; Killon & O'Dare; League of Nations; Oversea Revue. BROADWAY—1st half; Bernard & Myers; Josie Flynn Minstrels; Cole & Denahy; Mumford & Stanley; 2d half; Ahearn & Co., Chas; Coates & Co., Lulu; Lane & Moran; Russell & Beatrice. CROSS KEYS—Ahearn & Co., Chas; Bartram & Saxon; Coates & Co., Lulu; Jones & Greenly; Russell & Beatrice; Valentine, B & P; 2d half; Baum, Gus; Cole & Denahy; Cook & Vernon; Married Life; Mumford & Stanley; Oh Auntie.

TRENTON, N. J.: STATE—1st half; Baum, Gus; Carum & Farum; Hull, Donaldson & Co.; McKenty Kids; 2d half; Bock, Geo.; Jones Family; Southern Trio, Dorothy; Valentine, B. & P.

WASHINGTON, D. C.: COSMOS—Earl & Mullen; Elliott, Billy; Godfrey & Henderson; Howard Revue, Joe; Moratte Co., Chas; Red & Blondy.

Poli Circuit

BRIDGEPORT: POLI'S—1st half; Bride Shop; Dancing Humphreys; Gould, Frank; Orphea; 2d half; Auburn & Dixie; Frazer, Enos; Howard & Co., Mary; Kuma 4; Richard & Symonds. PLAZA—1st half; Permaine — Shelly; Philip & Fern; Press & Rector; Balmore. Mildred; 2d half; Burns, Jas. & Jessie; Fashions De Vogue; Hamlin & Mack; Sparrow, Marie.

HARTFORD: PALACE—1st half; Adler & Dunbar; New Doctor; 3 Nitos; Pearl Duo; Paillips, Eddie; Richards & Symonds; 2d half; Black & White Revue; Feiber & Sall; Hamilton Co., Martha; Memories; Piquo & Fellows; Valmore, Mildred.

NEW HAVEN: BIJOU—1st half; Fashions DeVogue; Feiber & Small; Frazer, Enos; Howard & Co., Mary; Sparrow, Mary; 2d half; Girlie & Co., Lola; Let's Get Married; Lucky & Harris; Phillips & Fern; Stinker, Al. PALACE—1st half; Fallon & Brown; Flynn & Stanley; Kuma Four; Lane & Plant; Puppy Love; Karl & Inez; Bride Shop; Gould, Frank; Karl & Inez; Orphea.

LICHTIG (HARRY)

228 Markham Bldg., Hollywood, Los Angeles, Cal. Players' Personal Representative. Professional engagements handled both locally and in the East.

NELL SHIPMAN

"Starring in Stories by James Oliver Curwood"

HENRY KING M. P. D. A.

Directing Thomas H. Ince Productions
Representative Willis & Inglis

IRENE TAMS

Representative
J. J. LIVINGSTON
1440 Broadway
Bryant 10179

Starred in
"ENTANGLEMENT"

Frank Mayo

Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

ROBERT GAILLARD

with VITAGRAPH

DALE HANSHAW

Writing and Directing
HEALTHOGRAMS
Green Club Room

JIMMY AUBREY

Comedian—Green Room Club

JACK R. YOUNG

Cameraman
Pathe Camera Intervale 644

WALTER McEWEN

Morningside 6800

FLOYD T. BUCKLEY

Bryant 6811 or 407
Green Room Club

MARY MILES MINTER

IN

"YVONNE FROM PARIS"

AMERICAN PICTURES

By JOSEPH FRANKLIN POLAND Directed by EMMET J. FLYNN

A cast of exceptional excellence.

A story of unusual appeal—one of interest to men, women and children.

Lavish stage settings—crystal-clear photography—good direction.

Other Minter Successes Now Booking:

"A Bachelor's Wife"
"The Intrusion of Isabel"
"The Amazing Impostor"
"Wives and Other Wives"
"Rosemary Climbs the Heights"
"The Eyes of Julia Deep"

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*

Distributed by
PATHE

TO THE FOREIGN THEATRE MAN

You can add to your income by distributing **American-made motion picture** films throughout your territory—100 per cent increase in foreign sale last year!

Also carbons and all motion picture accessories

There is still a splendid opportunity for live, responsible distributors in many districts. The facts will be sure to interest you.

INTER-OCEAN FILM CORPORATION

Paul H. Cromelin, Pres.
Inter-Ocean Building
42nd Street near Broadway, New York

Amalgamated Vaudeville Agency

B. S. MOSS
President

General Executive Offices:
729 SEVENTH AVE., at Forty-ninth St.

M. D. SIMMONS
General Booking Manager

ARTISTS can secure long engagements by booking direct with us

Returning to Vaudeville
after an absence of two years

ERNEST EVANS

AND HIS GIRLS

RIVERSIDE THEATRE THIS WEEK
KEITH'S BOSTON NEXT

Direction Max Hart

Lieutenant Noble SISSLE & Eubie BLAKE

THE DIXIE DUO

Former Stars With Jim Europe's Famous 369th Band

Now at B. F. KEITH'S PALACE THEATRE, N.Y.

Management Pat Casey

Thursday

Manor House
Princess Nation
New York

Dear N. V. A's
A Thousand thanks for the splendid welcome. I should have written before but really I have been completely knocked out by my glorious welcome home I loved the show at the Hippodrome. Mother and I both say it was the best show we have seen since leaving America. Best wishes always
Elsie Janis

FOR SALE
Lot of plush back opera chairs
Write
R. W. LONG
223 West 44th Street, New York City

SEE PAGE 1043

TAYLOR TRUNKS
Send for Catalog
C. A. Taylor Trunk Works
CHICAGO

SUBMIT YOUR SONG-POEMS ON ANY SUBJECT FOR OUR ADVICE. WE REVISE POEMS, COMPOSE MUSIC OF ANY DESCRIPTION, SECURE COPYRIGHT AND EMPLOY ORIGINAL METHODS FOR FACILITATING FREE PUBLICATION OR OUTRIGHT SALE OF SONGS UNDER THIS SUCCESSFUL CONCERN'S GUARANTEE OF SATISFACTION.
SONG WRITER'S MANUAL & GUIDE SENT FREE
IT CONTAINS VALUABLE INSTRUCTIONS TO BEGINNERS AND TELLS THE TRUTH CONCERNING EVERY BRANCH OF THIS ESSENTIAL AND FACINATING PROFESSION. THE GREAT WORK ACCOMPLISHED BY THE POPULAR SONG IN WINNING THE WAR IS ONLY AN INDEX TO THE FUTURE WIDER SCOPE AND GREATER OPPORTUNITIES AFFORDED BY PEACE.
KNICKERBOCKER STUDIOS 911 GAIETY BLDG., N.Y. CITY

JACK RAYMOND
with "Over There Theatre League"

LESLIE AUSTEN
Home Phone St. Nick 2828

WIGS Human Hair, brand new Irish, Dutch, Jew, 90c each. Soubrette or Men's Dress Wig. $1.25, $1.75. Negro 35-50-75c. Tights $1.00. Paper Hats, Masks, Novel ties Props. Catalogue Free. G. KLIPPERT, MFR., 46 Cooper Sq., New York

(C) Ira L. Hill.

ALICE MANN

Starring in "The Yellow Eel" for McClure Productions

GOOD-A-BYE! JOHN! YOUR'E A-GOING AWAY

In "The Man Who Won" (Vitagraph) Harry Morey sees the menace of the water jug

The comedians in "No Mother to Guide Him" (Paramount-Sennett) demonstrate a much easier way than jabbing with the old ice pick.

Hart's party may turn into an inquest. From "Square Deal Sanderson" (Artcraft)

The drinker is punished for fooling our Nell, while the cop stands by. "Love's False Faces" (Paramount-Sennett)

Champagne frequently gives more genuine sympathy than sham friends. Corinne Griffith in "A Girl at Bay" (Vitagraph)

The drinks are not the only things that are not soft, as the recipient of George Larkin's blow will attest, in 5th episode of "The Tiger's Trail" (Pathe)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

The Scenario Editor's Province as a Successful Director Sees It—Studio Conditions Favor Such Men More than in Past—Vaudeville Ought Not Be Shown in Film Producer's Theaters—About Blackton

The most "consistent" director I know has this to say about the province of the movie editor: "I look on him as an *idea man* who can supplement my own ideas. If he is the right kind of man with the right kind of ideas he ought to be able to find for me exactly what I want—and perhaps do it quicker and better than I could. Because that is his specialty.

"I think the right kind of motion picture editor can not only detect material that will reproduce well in picture form, but he can take poor material and by a liberal infusion of his ideas make something of it.

"Not only should this *idea man* discover plots and suggest treatment of them, but he should collaborate with the director after the continuity writer turns in the finished script. He should go over this continuity scene by scene with the director, suggesting improvements if there is room for them, or deletions if these are necessary. *Understand, I mean an idea man who knows the game.*

"This man should take the place of the mechanical 'film cutter,' who will soon be extinct, anyway. He should be able to turn his fine flow of constructive thought on the finished screen product, just as he has previously focussed it on the original plot and the scenario adaptation of it.

"The right kind of director will never resent that kind of man because he will lift much from the busy director's shoulders, and he will help cinch the chances for the right kind of director's pictures hitting the bull's-eye of popular approval.

Magazine Editor Qualifications

"In short, such a man will bring to his work in the studio the same sort of qualifications that a magazine editor brings to his line of endeavor. *And he must be paid as well as the editor of a leading magazine*—this man I have in mind. Soon enough you will see him in every motion picture studio worthy of the name."

I think this goes to reverse Correspondent Gibson's contentions just a little further, for the producer I have quoted is one of the *big ones*, a man whose "bull's-eye" record has been equalled by few and surpassed perhaps by only one or two other directors.

Undoubtedly, the influence of the picture editor is growing, despite what pessimists like Gibson say, and it is because as this page has often shown and the celebrated director quoted admits, *the producer benefits by a strong story end.*

But producers are mistaken if they think that it is merely money—the salaries, for instance, that are paid "leading magazine editors"—that will bring big-calibre idea men into this work, or at least permit them to show to advantage in it. The atmosphere of the studio must be attuned to the conscientious efforts of such men.

I know a man who was engaged in this work, who had the fine knack of appraising screen material.

His judgment on all matters having to do with production was found quite unerring—until he prepared an outline hinting at exceptional possibilities in a story that was written by an author whom the brother-in-law of the head of the firm particularly hated. His opinions lost favor after that, and you may be sure they lost their flavor, too!

On the Head Producer's Desk

There is another man who brought unusual qualifications to studio editorial work and, in particular, had the confidence of big authors everywhere, to the end that he was able to locate desirable material and save the firm many times his salary through the reasonable prices he purchased this material at.

But this man's whole case with the author rested on his considerate treatment of the latter, so when submissions bearing the editor's approval lay upon the head producer's desk unread for four or five months—this chap, being conscientious, had to quit. He became an author's agent and for a long while earned one half of his former salary, but he stopped staying awake nights, thinking up excuses for irate authors, anyway!

The studios have long paid good men in all lines of production work their price. That must be admitted in mere justice to the industry. But the working conditions must be right. I think this is recognized by all film executives to-day, and I earnestly believe that conditions are rapidly changing to the point that the *best creative men*, writers, editors, directors, really do their *best creative work* in most of the Class-A motion picture studios.

What's Their Fall Policy?

What is Mr. Moss going to do with his theaters, now that they are Famous-Players' property? The announcement that they will "go into high class films" reads easier than it seems sure of accomplishment. Nevertheless, there it is difficult to believe that Famous-Players have gone into the exhibiting business *in order to exhibit anything BUT motion pictures.*

Still, their Manhattan theaters will have to be run at a profit. Wherever Moss is showing vaudeville today in conjunction with pictures, there is a *reason* for it! The reason usually is that some strong competitor in the neighborhood has an all-film program.

Such a competitor would yell with delight if the Moss houses, under the new ownership, pull the vaudeville entertainment out. The competitor will immediately insert the deleted entertainment in his own program.

He will go after the other theater's business and I don't know but that under the circumstances the other fellow's business will veritably be "handed to him!"

Of course, Famous Players theaters *should* run nothing but high class screen entertainment. But how long can they keep it up at a loss? My prediction now is that if the Famous-Moss theaters open with the announced policy in the Fall, they will *have* to change it later!

Just to give you an idea: The Moss downtown house is the Jefferson and its main opposition there is Fox's Academy. Moss sandwiches vaudeville into the Jefferson bills while Fox makes the Academy a straight movie.

Can't Afford to Do It!

Neither Moss nor Fox can afford to have both these houses using 100% film programs as conditions are down that way. If Moss makes his show like that at the Academy, the latter will have to swing away from its present type of show if its business is harmed. But the chances are that the Academy having established the particular form of entertainment would be easier able to survive in a race between two programs of the exact same brand.

Moss' farthest uptown New York house is the Hamilton, which is run on the lines of the Jefferson and whose main competition is Fox's Washington. If the Hamilton eliminated its vaudeville, the opposition house would quickly take it on since it was originally built to show vaudeville, anyhow!

Moss has always been a strong believer in exploitation of his films. He has never hesitated to bill and advertise the right kind of film feature as heavily as the biggest vaudeville feature. In this connection I have always been surprised at the failure of Keith and Proctor to concentrate on feature film exploitation.

I refer, of course, to their "small time" houses, similar to the Moss and Loew chain, and which simply "carry" the film feature without going smashingly after business with it. I have seen samples of good picture exploitation by the Keith interests, but issued almost invariably by their straight motion picture theters.

To my mind, a New York theater man who has most consistently used the picture as a *wedge to get business* is none other than Marcus Loew. All the exploitation efforts of the others rolled up in a ball would not hold a candle to, for instance, what Loew did just in behalf of the recent "Auction of Souls."

Mr. Loew originally set the publicity pace with the first Pathe serials—his competitors had film material just as good in their programs but did not know *how to sell it to the public!*

Concentrated on Film Advertising

Mr. Loew's success in this respect has been due to the fact that he has had the brainy men around him give attention to plans and stunts that would *get the public wild over his film bills!*

Not only would the advertising possibilities of a film be taken into consideration when it was discussed for booking, but these possibilities were utilized to the limit by a capable film exploitation man, to whom a winning stunt meant more than his sleep.

The leadership of Mr. Loew in using films as an audience magnet has proved the case of the exploitation man better than any other example I know.

The New Blackton Features

"Commodore" Blackton has incorporated a million dollar producing company, but it is not one of those mushroom affairs. The new capitalization simply means that the commodore will make bigger pictures than ever before. Sylvia Breamer, a real Blackton "find," and Robert Gordon, will be the leading players. This Breamer girl is cut out for big-stardom.

The Commodore has been a consistent believer in the motion picture feature. He made the first five-reel American production in 1909, although most of the trade writers forget it. The Commodore's movie experiences, as a whole, are seldom adequately touched upon by his press agent. He is a motion picture business man who has been such for twenty years, but who all along has shown a pronounced artistic side. You appreciate what this means better when you consider how seldom you find a business and artistic sense combined in a motion picture executive. He was the first producer to use an automobile in a motion picture. And he burned this automobile up. It was in that day of studio economics—1905. As the Commodore tells it:

"It represented, as we breathlessly announced it, THE ACTUAL DESTRUCTION BY FIRE OF A FIVE THOUSAND DOLLAR AUTOMOBILE! Really, it was just a second-hand electric, but such artistic extravagance was unheard of, and became the talk of the trade."

A couple of years later he gave the trade another shock by bringing two locomotives into a head-on collision and the cost was terrific—$10,000! The Commodore has another quality. He is a good publicity man. I recall that with this early automobile picture—it was called "Escaped From Sing Sing"—he got a six page illustrated story in one of the big magazines.

Modern Publicists Take Note!

Imagine getting even a "stick" in a national magazine today because you filmed a chase of convicts by motor in the Bronx Park!

I think he was the discoverer of Norma Talmadge, among other "finds." And I know that he brought Annette Kellerman originally into the films. I am surprised that he did not see the feature possibilities in Kellerman, because he was a pioneer plugger for *the feature.*

UPHOLD CENSORS OF "THE BRAND"

Pennsylvania Supreme Court Justice Reverse Philadelphia Court

JUSTICE JOHN STEWART of the Pennsylvania Supreme Court in a lengthy opinion upheld the rights and powers of the State Board of Moving Picture Censors, reversing the Philadelphia Court, which had removed the censors' ban on "The Brand." The ruling of the censors on "The Brand" is sustained and Justice Stewart also knocked out the practice of judges of the lower courts in viewing motion picture films and then passing judgment on the character in case of Goldwyn picture films. The Court, the decision holds, can only pass on the question as to whether the censors have arbitrarily abused their discretion.

Justice Stewart, in his opinion, discusses the powers of the Board of Censors and its right to use its own discretion in passing judgment upon motion pictures submitted to it for its approval, and the limited jurisdiction of the courts in overruling any decision of the Board.

Discuss General Clean-Up

At a meeting this afternoon at the Hotel Astor, the Motion Picture and Theatrical Cooperative Association of the World will discuss plans for "a general house-cleaning of the motion picture business." J. A. Quinn, of Los Angeles, a film producer and exhibitor, is president of the organization. Mrs. John Francis Yawger, former president of the New York City Federation of Women's Clubs, will preside. Mr. Quinn says the following "evils" will be considered:

"Pictures in which the characters are so out of keeping with those intended by the authors as to be ridiculous.

"The exploitation of 'stars' who have no right to the title.

"The practice of padding films to fill a certain number of reels.

"Misstatements concerning films and lies to exhibitors, press and the public through false advertising and untrue publicity."

. . .

Publicity Director Active

Maurie Meyers, who is associated with Edward Small as publicity director, has been engaged to do publicity for the following people: Harry Morey, Lucy Cotton, Helen Ferguson, Eugene Strong, and Hugh Thompson.

. . .

Road Outfits Getting Ready

In the D. W. Griffith offices on the seventh floor of the Longacre Building the booking department in charge of Sydney Smith, is getting the road routes ready for some of the features controlled by that office. "Hearts of the World" will have some new territory, and "The Birth of a Nation" will also go out again.

. . .

Kitty Gordon Finishes Contract

Kitty Gordon's picture contract with the United Picture Theaters, Inc., has been fulfilled, and Miss Gordon, now in New York, is arranging to appear in a big vaudeville act with Jack Wilson et al. Miss Gordon's last film for the United was "Playthings of Passion."

. . .

Children's Hours Restricted

A bill has just been passed by the Pennsylvania State Legislature making it illegal for a child to go to motion picture shows during school hours, unless accompanied by an adult or with a special permit. A $10 fine for the first offense and $25 for subsequent offenses, will be imposed.

Jewel Carmen Wins

Before Judge Martin T. Manton in the Federal District Court last Friday, a decision was rendered in favor of Jewel Carmen, the picture actress, in the contract suit which she brought against the Fox Film Corporation and the William Fox Vaudeville Company. Miss Carmen attained her majority in July, 1918, previous contracts having been made when she was a minor and which she disaffirmed and entered into a contract with the Frank A. Keeney Co. The Federal Court was asked to determine the contracts void and to enjoin the defendants in any attempt to prevent or hinder her profession or preventing her from carrying out her contract with the Keeney offices.

. . .

Hugh Harvey Engaged

Hugh Harvey, a former newspaper man whose former connections were with Los Angeles papers, and has been with several eastern publications, was last week engaged as assistant to John Pond Fritts, director of publicity for the Realart Pictures Corporation. Of late Harvey's best licks have been put in for the Salvation Army as press representative.

. . .

Reissuing Jess Willard

As a result of the big championship pugilistic encounter in Toledo, July 4, between Jess Willard, the present champ, and Jack Dempsey, the Universal has made a reissue of a Willard film that was released some time ago. The Frank Hall Corporation now controls the new Jess Willard feature, which is on view at the Park Theater.

. . .

Pioneer Opens Music Hall

Arrangements have been concluded whereby the Brighton Beach Music Hall, which has not been open for more than a year, will be opened for the summer Wednesday evening under the direction of the Pioneer Film Corporation. Francesco Colosanto and his symphonic band will provide music.

. . .

Start Truex Two-Reelers

Amedee J. Van Beuren has placed in production his first two reel comedy starring Ernest Truex. The picture, is a comedy of suburban life.

SIGNS MISS BINNEY

Realart Gets "39 East" Actress as Second Star

A contract assuring the company of her services for a period of several years has been signed by Constance Binney, star of "39 East," the Broadway success, with Realart Picture Corporation. Miss Binney's acquisition follows closely on the signing of Mary Miles Minter by this new concern.

Miss Binney is to continue her stage work in "39 East," and later will go on tour with the play, making pictures for Realart at the same time. It is probable her first release will be made when the play goes on tour.

Miss Binney's first vehicle with Realart is "Erstwhile Susan," the Broadway success of a season or two ago, with Mrs. Fiske as the star.

. . .

Two "Adeles" No Relation

It is on published record that the newly-formed Adolph Philipp Film Company may make a screen presentation of the Philipp stage success, "Adele," but just when is not determined. A picture, entitled "Adele," was produced some time ago by the United Picture Theaters, Inc., with Kitty Gordon as the star, but the theme was entirely foreign to that offered in the Philipp show. The United's film was adapted from Adele Bleneau's own story of her war experiences which was published under the title of "The Nurse's Story."

. . .

Reviewers Pan New Chaplin

The newest of the Charles Chaplin films, "Sunnyside," bumped up against a new wrinkle when shown here last week and at other local theaters, the picture critics of the dailies not taking kindly to the film, and saying that it was not as funny in comparison with other Chaplins. The picture did not make the laughing impression in the "big time" vaudeville houses last week as formerly.

. . .

Films for Church and School

The Science Film Company, of San Francisco, is to produce films for church and school uses under the direction of Rev. Mr. Smith. The company has been granted permission to sell 2,000 shares of its preferred stock (capital) and 2,000 shares of common stock.

. . .

Howard Hickman Recovered

Howard Hickman is his old self again, and will direct Bessie Barriscale in her next picture. They have made some very fine pictures together and their partnership is an artistic success, and what is more, adds to the family bank roll, for everyone knows that Miss B. B. is Mrs. H. H.

. . .

Sues Belle Bennett Corp.

James Flood, owner of the Flood Building in San Francisco has sued the Belle Bennett Pictures corporation for rent. The company was formed a few months ago.

Sydney Chaplin Sails July 8 To Start New Film Contract.
Broadway Theater Scene Of Admission Riot To Sennett Film.
Eddie Foy's Son Bryan Has Signed For Series Of Pictures.
Lieut. Earl Mitchell Cited For Bravery By Gen. Pershing.
Al Jennings Signs With Capitol Co. For Series Of Two-Reelers.

PURCHASE STUDIO

Fischer and Rolfe to Produce Features at Thanhouser Plan

A. H. Fischer has acquired by outright purchase from Crawford Livingston and his associates the Thanhouser studio and plant at New Rochelle, N. Y.

The new owner of the property is the associate of B. A. Rolfe with whom he is interested in the Houdini serial, "The Master Mystery," produced by Octagon Films, Inc. They have also produced a big special feature which has been in the making for the last few months and has just been completed.

The acquisition of the Thanhouser property marks another step in the materialization of certain plans laid to cover the activities of Mr. Fischer and Mr. Rolfe as the sponsors of the new corporation of A. H. Fischer Features, Inc. According to these plans, they will produce at the Thanhouser studio a series of special features.

. . .

Whitman Massacre Film

There is being filmed in Portland, Oregon, an eight-reel film drama based on the Whitman Massacre of 1847. The picture entitled "Martyrs of Yesterday," is being filmed by Raymond Wells, the author, and Lewis H. Moomaw, head camera man, at the studio of the American Lifeograph Company for the Multnomah Film Company.

J. Barney Sherry is playing the famous Indian chief of the Cayuse tribe.

. . .

Unique House for Cincinnatti

Cincinnati is to have an English style motion picture theater. It will be erected on the site of the Mars Theater and the adjacent lot on Gilbert Avenue, Walnut Hills, in thickly populated suburban section, and will seat 1,600. The theater will contain a balcony on which tables will be placed and ice cream and soft drinks can be served during the performance.

. . .

"The Brat" for Release Sept. 1

September 1 has been definitely selected as the release date of Nazimova's next super-production, "The Brat."

The first of September also marks the beginning of Metro's new policy of "fewer and better" productions and the discontinuance of its program pictures.

. . .

Grace Filkins Not Working

Owing to the continued illness of her husband, Admiral Marix, Grace Filkins, the well known film player and stage star, has laid aside all professional work for the present. Miss Filkins had practically agreed to work in a feature film, when her husband's illness reached a crisis which resulted in Miss Filkins cancelling the proposed contract.

. . .

Organize Fire Department

As an additional insurance for its valuble studio material United Picture Theatres, Inc. has organized a fire department at the Brunton Studios. The entire equipment of a Los Angeles fire department was purchased and the volunteer firemen maintain regular drills.

CONVENTION A SUCCESS

Alfred S. Black of Rockland, Me., Chosen Head of M. P. E. L. at St. Louis

THE annual convention of the Motion Picture Exhibitors' League is now a memory. It was held in St. Louis last week and proved a big success in every way. The 1920 meeting will be held at Ocean View, Va.

The League elected the following officers: President, Alfred S. Black, Rockland, Me.; Vice-presidents, Peter Schaefer, Chicago; Marcus Loew, New York; Jake Wells, Atlanta; Harry Nolan, Denver; Secretary, Frank J. Rembusch, Indianapolis; Treasurer, Ernest Horstmann, Boston.

The election was a happy and harmonious one, Black being the unanimous choice of the convention.

Perhaps the best thing that the exhibitors did was to make plans whereby the League will set aside a surplus fund to take care of all contingencies and that hereafter the treasury will be more important than ever before.

All sorts of discussion on all phases of exhibiting and distributing were had, with some well defined resolutions resultant that will benefit the League, without any possibility of a doubt.

"Hall Room Boys" Filmed

"The Hall Room Boys" are on the screen. The famous comedians that have entertained millions of newspaper readers for the past several years have been induced to appear in the movies. Jack Cohn and his brother Harry are the men responsible for signing up the funny fellows. Flannigan and Edwards, famous for their vaudeville classic, "On and Off," and a team that has appeared before the public on the big time circuits for fifteen years, are the stars. The first release is called "They Do It on $8 Per." The pictures are being made in California by William Parsons of the National Film Company.

• • •

Two Select July Releases

Two splendid attractions for July are offered by Select in the latest photoplays of Clara Kimball Young and Norma Talmadge. Miss Young, appearing once again at the head of her own company, is seen in "The Better Wife," while Miss Talmadge, supported by an unusually brilliant company of players, is presented by Joseph M. Schenck in "The Way of A Woman," adapted from Eugene Walter's "Nancy Lee."

• • •

Bryan Not in Blackton Film

J. Stuart Blackton, president of J. Stuart Blackton Feature Pictures, Inc., announces that the title of the first release by the new company has been changed from "Moonshine" to "Moonshine and Shadows."

Incidentally, Commodore Blackton has issued a firm denial of all the rumors, published and verbal, to the effect that William Jennings Bryan appears in "Moonshine and Shadows."

• • •

Violet Heming in "Everywoman"

Violet Heming has been engaged by Famous Players-Lasky to play the title role in the Paramount-Artcraft version of Walter Browne's famous morality play, "Everywoman," and is now on her way to Hollywood to start work in the production. George Melford will direct the production.

• • •

Hammons Returns from Europe

Vice-President E. W. Hammons, of the Educational Films Corporation of America, has returned from a six weeks' trip through Europe, the results of which he terms not only successful, but sufficient to warrant real enthusiasm.

H. and H. Reorganized

At a meeting of the H. & H. Productions, held at its offices, 516 Fifth avenue, on Friday, the company was reorganized. Herbert E. Hancock was elected President, R. J. Huntington, vice-president and treasurer, Don Hancock, secretary and business manager. The capital of the company was increased and an extensive advertising and publicity campaign was decided upon. Miss Violet Mersereau is one of the stars of this company, and she is now working in a production, under Director H. E. Hancock, the name of which will be announced in a few days.

• • •

Florence Reed in New Show

Florence Reed is now in New York, and prior to starting her return to the "spoken drama," as she has been making features of late for the United Pictures Theaters, Inc., and is now at the Flushing studios completing a new film with a working title of "The Eternal Mother," will be seen in a new show on Broadway under the A. H. Woods' management.

• • •

Co-Stars in Two Reel Films

Inez Wallace, who is the head, backbone and mainstay of the Wallace Film Company of Cleveland, has announced that she is co-starring with Richard Travers in a series of two-reel comedies, dealing with various local subjects. Miss Wallace claims the distinction of being the only woman who is at the helm of an industrial photoplay enterprise. Miss Wallace has been in pictures for the past eight years.

• • •

Film Board in Frisco

The acting Mayor of San Francisco has appointed a film board to confer with moving picture men for the purpose of assisting them to erect studios in and about this city.

Zukor Does Not Take Boycott Report Seriously

Adolph Zukor, president of the Famous Players-Lasky Corporation, when asked about the cable message from London that motion picture exhibitors of Great Britain were contemplating a cabal against the films produced and distributed by the corporation, said:

"In view of the absence of any report of any kind from our London office we cannot take the report of this alleged boycott seriously. However, the fact of the matter is that soon after the organization of the Famous Players-Lasky British Producers, Ltd., by Major David Davies, M. P., well-known coal land owner; Major Norman Holden, Alexander Nisbet, W. J. Burden Evans, Albert Hirst, the woollen manufacturer; A. W. Kesley, Thomas Wrigley, banker; J. H. Kippax, J. G. Thompson, George Isaac and Abraham Collins, who are among the strongest and most progressive financiers and capitalists in the United Kingdom, the same gentlemen organized a corporation known as Picture Play House, Ltd., with a capitalization of £1,000,000, to build and operate large motion picture theatres in Great Britain. Our participation in this new corporation is only to the extent of assuring to it a consistent supply of motion pictures including both those produced by us in the United States and those produced by us in England with British artists, authors and directors."

Apropos of the London report which has turned loose some propaganda that is going to act as a boomerang in more ways than one, the American film heads have been wondering what would have happened to European film interests had the States ever adopted a cabal and stood by it; where such a picture magnate as Charles Pathe would have landed had the U. S. put the kibosh on his screen activities over here.

• • •

Build New Theater

The Rowland and Clark Theaters, which operate and own nine motion picture theaters in Pittsburgh, will add another to their chain, James B. Clark having secured control of land 75 by 120 feet on Carson street, near Seventeenth street, Southside, where a motion picture theater which will cost upward of $100,000 will be erected. The new structure will have a seating capacity of one thousand, and will be one of the largest buildings of its kind in Pittsburgh.

• • •

To Attend Convention

A special committee representing the National Association of the Motion Picture Industry will leave next Sunday for Columbus, Ohio, to attend the convention on motion pictures for church workers which is scheduled for Tuesday, July 8, in conjunction with the Methodist Centenary Celebration, now in progress in that city.

• • •

Get Rights to Big Fight

Frank Hall is understood to have obtained the picture rights to the big Toledo scrap July 4.

PHOTOPLAY MUSIC
WILL IN THE FUTURE
BE UNDER THE HEAD
BROADWAY PICTURE
PROGRAMS AND MUSIC
IT IS ON
PAGES 1071 AND 1074 THIS WEEK

JAMAICA'S NEW ONE

Long Island to Have New Theater — "Opposition" to William Fox's House Down There

According to the announcement of the Long Island Amusement Co., Jamaica is to have a brand new popular-priced vaudeville and picture theater, the site having been selected and the plans and specifications for the building having been drawn and accepted.

For some years William Fox has had a clean sweep on the theatrical business of Jamaica with his big theater, with the smaller film houses down there giving him no opposition. The proposed new theater will be of large seating capacity, with "pop" vaudeville and feature films to comprise the show at popular prices. It will be a little further removed from the heart of Jamaica as far as comparison with the Fox theater but easily reached by the different car lines entering Jamaica.

Some weeks ago it was reported that Ben S. Moss was figuring on building in Jamaica and it would not prove at all surprising if Moss arranged to look after the bookings.

Work has been started on the house, so its reported construction looks like a reality and not talk.

• • •

Adolph Zukor's Daughter to Wed Marcus Loew's Son

Mr. and Mrs. Adolph Zukor have announced the engagement of their daughter, Mildred, to Arthur Marcus Loew, son of Marcus Loew, the vaudeville and motion picture magnate.

The date of the wedding has not yet been set. Miss Zukor is nineteen years old and is now a student at Columbia College.

Mr. Loew, who is twenty-one, has already begun to make a name for himself in his father's ventures.

• • •

Buys Twelve Chaplins

The negative rights to the twelve Mutual-Chaplin comedies have been acquired by the Clark-Cornelius Corporation and that a new edition of the famous series will be issued in the fall through Exhibitors Mutual. The principal figures in the deal are William J. Clark, president of Exhibitors Mutual Distributing Corporation, and H. C. Cornelius, vice president of Exhibitors Mutual.

The Clark-Cornelius Corporation has been organized with a capital stock of $750,000.

• • •

Blackton Plant Enlarged

J. Stuart Blackton has approved plans for the enlarging and reconstruction of his studios in Brooklyn to meet the demands of his increased production plans as outlined for his newly organized company.

• • •

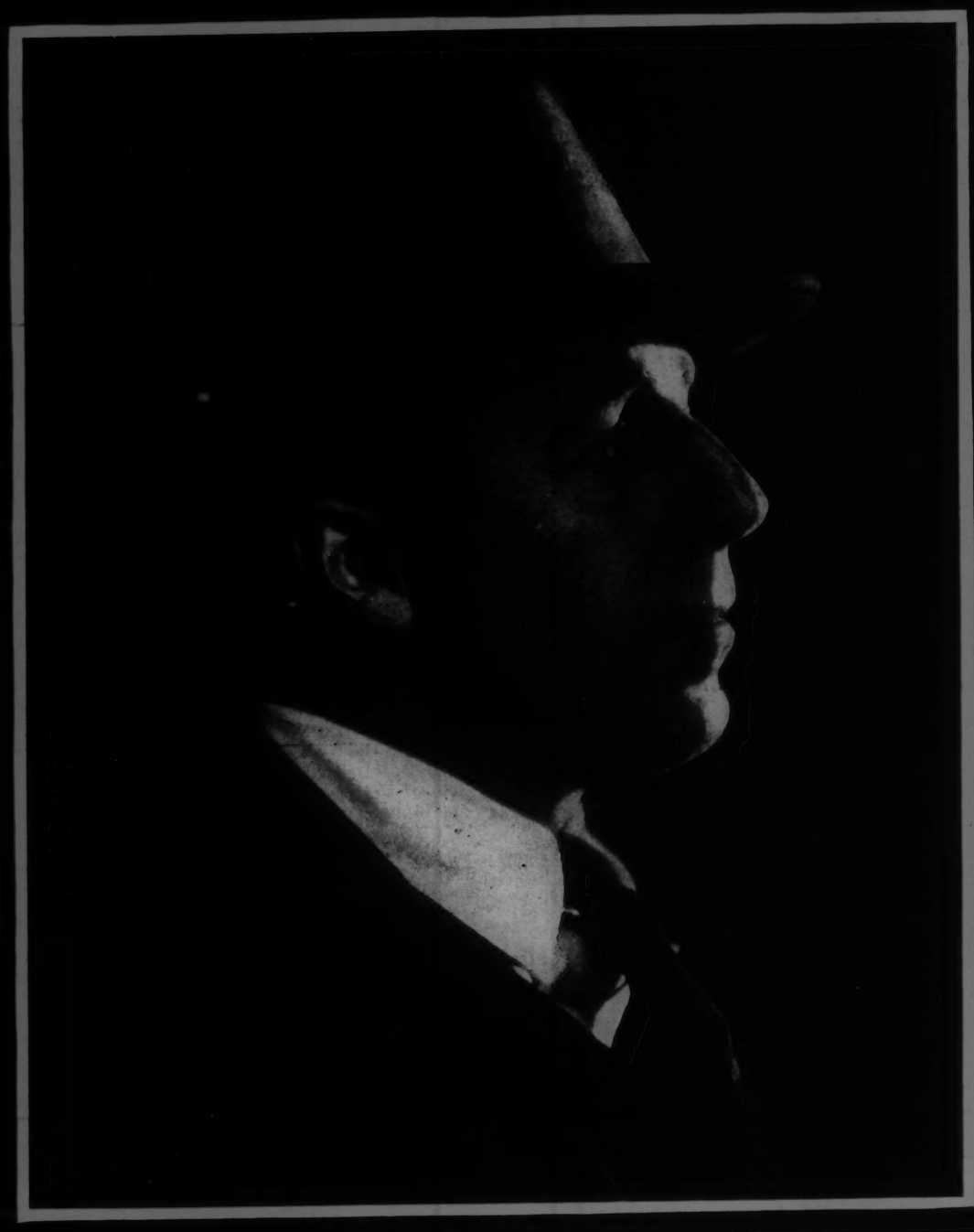
Russell to Head Company?

William Russell has deserted the Pacific Coast film colony for the present and will stick around New York until his new plans are all formulated. The "whispering pines" have it that Russell is to head his own producing company.

• • •

More Empey Features

Five more Guy Empey features will follow the one, "The Undercurrent," just gotten ready for the market by Select.



CHET WITHEY

Whose Latest Picture Is Norma Talmadge's "New Moon"
Now Directing a Paramount-Artcraft Special

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

At The Rivoli—"The Avalanche"—Paramount—Elsie Ferguson

Music lovers find a treat at the Rivoli this week in the overture, which is the celebrated *Espana,* an arrangement of the Spanish waltz by Waldteufel. It is a brilliant composition, and was excellently directed by Erno Rapee and Joseph Littau. Prizma showed a fine scenic of "Old Faithful," while the orchestra played Friml's *Woodland Echoes.* A solo by Martin Brefel followed, bringing the old tenor aria from "Faust," *All Hail, Thou Dwelling.* This pleased the big audience.

The Rivoli Pictorial showed some artistic shots of the battleships in the Hudson, for which the music was *Right of Way.* Interesting scenes were the races of soldiers in France, on the Marathon order. The orchestra made a wonderful accompaniment for this by playing Grainger's *Mollie on the Shore.* Screen Supplement showed the marriage of Margurite Snow to Director Cruze. Later their young daughter appeared at table, and the orchestra went into Komzak's *Fairy Tales.* A close up of Albert Read and wife was run to *Here's To Our Boys.* Scenes of the battleships sunk by the Germans were accompanied with Berlioz's *March to the Gallows.* The concluding shot was of the "Big Four," for which the music was Hugo Riesenfeld's *American Festival March.*

L. Van Dyke, a very popular cellist, was heard in Popper's *Spanish Serenade.* The feature is Elsie Ferguson in her latest play, "The Avalanche," the story of a girl who inherits a passion for gambling. She plays three distinct parts, and is supported by Lumsden Hare, Zeffie Tilbury and Fred Esmelton. The picture opened up with a Spanish atmosphere; the orchestra using *La Feria Suite,* Moskowsky's *Spain;* then *Impressions of Italy, Adagio* by Mahler, *Dolores* waltz, *One Fleeting Hour, Remembrance* (Theme) *Adoration, Constance,* and *Melodie* by Rachmaninoff.

The light orchestral number was Hein's *Furs and Frills,* which contains some of his most popular themes. Harold Lloyd appears in a comedy of rural life, called "Just Neighbors," in which he shows the trials of two married men who live next door. Their actions are accompanied in the orchestra by light dance music of the one-step and fox-trot variety. An organ solo, *Fanfare* by Giraud, played by Professor Swinnen closes the show.

At The Strand—"Sahara"—Hodkinson—Louise Glaum

"The Wizard of the Nile," by Victor Herbert, is the overture at the Strand this week, conducted by Carl Edouarde, who injects plenty of pep into his orchestra so that the number goes over well. The Topical Review opens with the English Derby races at Epsom Downs, to which the orchestra plays Elgar's *Pomp and Circumstance* and *The Chase,* by Smith. There is included also a comedy sketch of filming the ex-Crown Prince on a wager at one point, of which Chopin's *Funeral March* is burlesqued with humorous effect. The *March of the Sheridan Sabres* and other vigorous numbers make up the rest of the program for the weekly. "Mr. Outing Climbs Aboard," another Outing-Chester scenic, is well set musically. Ann Rutledge, Soprano, appears in a "Scenic Prologue," her clear voice making an excellent impression.

Oriental atmosphere predominates in "Sahara," the feature, starring Louise Glaum. This picture is powerful and dramatic, and the effect is heightened by the musical setting which includes many excellent numbers, among which are the *Secret of Suzanne, Mam'selle Caprice, Demoiselle Chic, Iris, In the Soudan, Les Orientales, The Asra, Prayer,* from *The Jewels of the Madonna, None But a Lonely Heart,* Chaikovski's famous song, *Manon Lescaut* selections, *Poem Romaine,* and certain music from *Thais.* The love theme is *Night and Love,* by Augusta Holmes.

Redferne Hollinshead, Tenor, sings *A Rose, a Kiss and You,* by Arthur and *I dreamt That I Dwelt in Marble Halls,* by Balfe, and the audience clamored for more Sunday night. As the comedy offering Universal presents "The Jazz Monkey," making the audience gasp at the intelligence displayed by the j. m. and his pal, the elephant, not to mention lions and divers other wild beasts.

Ralph H. Brigham brings the program to a close by playing *Selections from Faust* as an organ solo.

At the Rialto—"Girls"—Paramount—Marguerite Clark

Suppe's "Beautiful Galatea" gave the Rialto Orchestra a tuneful overture for the week beginning Sunday. It was directed by Hugo Riesenfeld, Nat W. Finston and Joseph Klein. The next number was a Bruce Scenic, "Sundown," a continuing of the same subject of last week. This could be continued many more times, owing to its rare beauty. The orchestra played during this Hugo Riesenfeld's *Canzonetta* as the accompaniment. Julia Henry appeared again, singing *Homing,* a ballad by Riego. She was heartily applauded.

The magazine for the week contained interesting material. Two scenes merited attention: that of the Irish leader Valera and a series of pictures showing the "Big Four," the men who made the peace pact. President Wilson aroused great enthusiasm. The orchestra used for this scene *Carry Owen* and Sousa's stirring *Beau Brummel.* Other numbers for the weekly were *Here They Come,* Grainger's *Mock Morris, Loyal Hearts, Good Scout,* and a short ballet number. Elsie Janis was pictured in the Screen Supplement, also Anita Stewart playing golf, and some fine scenes of the start off of the yachting season. "Silk Hat Harry" also held forth, after the news, and the orchestra helped him with a burlesqued drinking song and *Good Morning Mr. Zip.*

Marguerite Clark is the headliner in that whimsical little play called "Girls," written by Clyde Fitch. It is all about three girls, and one in particular, who vowed to hate men, but along came Harrison Ford and convinced the particular one that such a vow was all nonsense. The other two were also convinced, and the whole crowd married. It is delightful and splendidly done by the star and supporting cast. Virginia Foltz takes the part made famous by Zelda Sears, and Mary Warren, Helen Chadwick, Lee Hill and Tom Ricketts are in the cast. Some of the many good musical numbers were *Love Song* by Langaard as a theme, *Woodland Dreams, Sweet For-get-me-nots, Love's Melody, Under the Leaves, Impish Elves* and *Salut D'Amour.*

The comedy is a Fox, "Merry Jail Birls," and shows ideal conditions in jails, so much so that applicants attack the doors. The orchestra plays *Wild Jazz Knight, Frou Frou, Come Across, Speed 'Er Up* and *Bone Dry.*

The organ solo was Henrich's *Vox Angelica.* And another fine musical number was the duet from "Trovatore," sung by Edoardo Albano and Rosa Legeia, baritone and soprano.

"Putting One Over"—Fox—George Walsh

George Walsh is shown in this picture in his usual rollicking, adventurous role, finding himself being palmed off as somebody else. but steadily sticking to it that he is still himself. The real man is killed in a wreck, in which Walsh also is knocked unconscious, and when he wakes up he finds himself surrounded by the household arrangements of the other fellow, including a girl. On the latter hinges his greatest surprise, for he finds that he is supposed to be married to her. The squad of upper-class villains almost put it over on him, but he succeeds in reversing the plan and "Putting One Over" on them. The girl gives herself into his hands when she finds he is such a master hero. All ends happily and a good taste is left in the mouths of the audience.

The picture is well adapted for summer weather and can be coupled to material of most any sort in a program make-up. It will carry serious scenic and a slapstick comedy.

The music should be rather light all the way through, as there is an air of unreality running through the picture. There are no tragic moments of the usual kind. Open with a lively selection, probably a musical comedy, like "The Firefly," or any of Herbert's scores. At title "There's a fellow up there," go into a serious mood for a few moments and then will come a train crash and effects, agitato at the carrying out of the wounded. Later into a light mood. At Helen Townsend, the heroine, a slight love theme can be used, if desired, or this can be put off until later. Use *When a Maid Comes Knocking* from the "The Firefly." At the visit to the aunt's just a little agitato of a mysterious kind will enhance the effect. Title "You're not to leave the grounds," an agitato. Title "Then as time slid by," theme again. Title "You shan't take him," agitato; Walsh climbs porch, a mysterioso; he telephones police, agitato, working up for fight. Then at title "Now will you believe" theme to end.

Organists will find this picture easy to play, as will also the lone pianist. After the crash of the wreck there are no effects to be made. Such pieces as *Wild Honey,* David—and also his *Romance,* will be found good. Players will find that in a picture of this nature, which has an undercurrent of adventure rather than of love, the theme will be the least difficult part. Light popular intermezzos, one and two-steps, fox-trots, and the like can be played with good effect.

"Upside Down"—Triangle—Taylor Holmes

The popular Taylor Holmes appears in a laughable comedy special with an upsetting wife who wants "reasons" for divorce. An obliging friend, another upsetting wife, also has the same symptoms. Given one husband, asked to complicate himself, and a female friend of the family, also seeking surcease from a too business-like husband—there you have a situation easily worked. These two just get together according to the scenario and elope. Later the two upset husbands get together and seek reasons for divorce among nice cabaret models, with much champagne. But a break in a business deal brings too much spotlight on the situation and the wives lose their nerve. They go back under the yoke.

Music used for "Upside Down" will be of the light order, with one oriental number used at title, "Mrs. Pim tries the Swamis." Try *April Smile* for the main theme. *Tents of Arabs* will answer for the oriental. Open with theme, bring it in again at titles, "The Swami's Wife;" "Tom, Tom;" "When the Market," and at the concluding shot. There are no special effects and both pianist and organist will feel at home playing this feature. Among good selections to be used are *Secret,* Gautier; *The Clock,* Arnstein; *Merry Wanderer,* Jensen; *Air de Ballet,* Herbert; *Valse Bleue,* Margis, and *Echoes of the Ball,* Gillett.

Live exhibitors will link up this picture with news shots of anti-Prohibition conventions and parades

(*Continued on page* 1074)

FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average,* the Same Terms Being Used in All Wires to Us

Putting It Over

Paramount, Bryant Washburn, Directed by Donald Crisp, Scenario by Marion Fairfax

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Real comedy as only Washburn can put it over."

WIRE REPORTS—WEST
Box Office Value.....Fair
Exhibitor Comments: "Star only good thing."

WIRE REPORTS—SOUTH
Box Office Value.....Fair
Exhibitor Comments: "Rather weak stuff."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest,
Amusing and often clever
Technical Handling.....Good
Coherence .....Consistent
Acting .....Good
Scenic Setting.....Very Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture, An amusing comedy-drama sure to please.

WHAT IT IS
On his wedding day, poor, joke-playing Buddy from the country, finds himself fired from his soda-jerking job in the drug store, and forcibly ejected from his hired place of residence. But a bright idea saves him. He approaches his former employers with a big scheme, is reinstated, and gets the girl all O.K.

• • •

Destiny

Universal, Dorothy Phillips, Directed by Allen Holubar

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Another great Phillips picture."

WIRE REPORTS—WEST
Box Office Value.....Great
Exhibitor Comments: "Phillips scores another triumph."

WIRE REPORTS—CANADA
Box Office Value.....Good
Exhibitor Comments: "Strong picture of frenzied finance."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Excellent
Dramatic Interest.....Gripping
Technical Handling.....Good
Coherence .....Convincing
Acting .....Capable
Scenic Setting.....Good
Photography .....Excellent
Atmospheric Quality.....Sincere
Quality as a Picture.....Good

WHAT IT IS
The trail of tragedy that follows in the wake of a country boy who has become wealthy and powerful in the city, finally engulfs him as well. All his efforts are directed to wrecking the fortune of a man his sister has married against his will.

• • •

The Birth of a Race

Scenario by George F. Wheeler, Rudolph DeCordova and John W. Noble, Directed by John W. Noble

WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Timely theme and beautiful scenery."

WHAT IT IS
Biblical history from the days of the Garden of Eden, to the Crucifixion; American history from the voyage of Columbus to the conversion of German-Americans to loyalty to Uncle Sam.

Beauty Proof

Vitagraph, Harry Morey, Directed by Paul Scardon, Scenario by Edward J. Morlogne

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Morey extremely popular."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS
Corporal of Canadian Northwest mounted police who is suspected of being proof against beauty, but disproves such suspicions by marrying a very personable young female whom he has rescued from the machinations of an arch-villain.

• • •

Caleb Piper's Girl

Pathe, Helene Chadwick, Directed by Ernest Traxler, Scenario by Tom Cushing

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Held the interest."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence .....Adequate
Acting .....Fair
Scenic Setting.....Fair
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS
Absent-minded bookworm's daughter saves the old home from unscrupulous mortgage hounds, by going into moving pictures and making a hit with a screen idol.

• • •

Girls

Paramount, Marguerite Clark, Directed by Walter Edwards, Scenario by Clara Beranger and Alice Eyton

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Clark very popular." "Well known title big puller."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Excellent
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Excellent
Acting .....Very Good
Scenic Setting.....Very Good
Photography .....Excellent
Quality as a Picture.....Very Good

WHAT IT IS
Three inveterate man-haters—but more especially one—are forced by young Dan Cupid himself to alter their views and capitulate to the stronger, if less decorative, sex.

Fools and Their Money

Metro, Emmy Wehlen, Directed by Herbert Blache, Scenario by Finis Fox

WIRE REPORTS—EAST
Box Office Value Good
Exhibitor Comments: "Simple but pleasing story." "Wehlen liked."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS
A beautiful and aristocratic young woman passes herself off as private secretary to a female whose aspirations are social recognition, without ever being found out. But when the son of the climber returns from college, he vows not to be outdone, so he becomes groom in the stables of the fair pseudo-secretary. Everybody resumes his proper identity, however, in time for the wedding.

• • •

Putting One Over

Fox, George Walsh, Directed by Edward Dillon, Story by Mary Imlay Taylor

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Walsh in a good comedy."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Worth While
Technical Handling.....Good
Coherence .....Good
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS
An automobile salesman awakes after a railroad wreck to find himself transformed by a bunch of fortune-seeking crooks into somebody else whose double he is. He outwits the villains and sees that the fortune gets to the hands of the young woman who deserves it, and to doubly reward her he marries her.

• • •

A Girl At Bay

Vitagraph, Corinne Griffith, Directed by Tom Mills, Scenario by Katherine Reed

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Beauty of star big factor."

WHAT IT IS
Stenographer accused of the murder of her employer, finds work in his brother's office, and eventually marries him. At the last minute when she is about to be convicted of the murder, the real criminal steps forward and confesses, thus saving the day.

Too Many Crooks

Vitagraph, Gladys Leslie, Directed by Ralph Ince, Scenario by E. J. Rath

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Pleased everyone."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence .....Fair
Acting .....Fair
Scenic Setting.....Fair
Photography .....Fair
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS
Young playwrightess assembles a flock of crooks at her house in order to study them for a true-to-life play. In this she is aided and abetted by a gink who is suspected of being the crookedest of the party, but who turns out to be an expert criminologist.

• • •

The Big Little Person

Universal, Mae Murray, Directed by Robert Leonard, Scenario by Bess Meredith

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Murray a favorite."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence .....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Excellent
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS
Little school teacher loses her hearing and finds it again along with the right man for her to marry.

• • •

My Little Sister

Fox, Evelyn Nesbit, Directed by Kenean Buel, From the story by Elizabeth Robins

WIRE REPORTS—WEST
Box Office Value.....Good
Exhibitor Comments: "Nesbit's latest and best."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Excellent
Dramatic Interest.....Moving
Technical Handling.....Unusual
Coherence.....Skillful and Moving
Acting .....Excellent
Scenic Setting.....Effective
Photography .....Excellent
Atmospheric Quality.....Convincing
Costuming .....Effective
Quality as a Picture.....Unusual

WHAT IT IS
Innocent young girl is lured from a railway station by a "white slaver." It is only after escaping a similar fate that her elder sister starts out on an unhappy quest of her which ends in tragedy.

• • •

"The Little Rowdy"

Triangle, Hazel Daly, Written and Directed by Harry Beaumont

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Pleasing."

WHAT IT IS
Little hoyden narrowly escapes a scandal, but is saved by the "right man."

Love and the Woman

World, June Elvidge, Directed by Tefft Johnson, Scenario by Philip Lonergan

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Star liked."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Adequate
Coherence .....Fair
Acting .....Good
Scenic Setting.....Sufficient
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Average

WHAT IT IS

The wife of a drunkard supports herself and her child by working as maid in a hotel. When the wife and baby of a traveling man die, she substitutes her own child in the hope that its future will be provided for. When the child grows up, she has two suitors, but one—a wealthy business man—deserts her when the truth of her birth is brought to light.

* * *

Upside Down

Triangle, Taylor Holmes, Directed by Lawrence C. Windom. From the story by George Agnew Chamberlain

WIRE REPORTS—EAST

Box Office Value.....*Great*
Exhibitor Comments: "Holmes very funny." "Gives Holmes great opportunities."

WHAT IT IS

Two unhappy wives consult a Swami to alleviate their marital troubles. One has a husband who loves her not wisely but too well, while the other's spouse is suffering from the opposite malady. In the events which follow before the happy ending, everything is changed for both families.

* * *

Editor's Daughters in Film

Prominent in the cast of Marion Davies' new starring vehicle, "April Folly," just completed at the Biograph studio, are the two daughters of Edwin S. Bettelheim, editor of the *Dramatic News*.

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

JULIAN JOSEPHSON, scenarist of all recent Charles Ray successes, is dodging the property man at the Thomas H. Ince Studio in Culver City, California. He has just completed a new story for Mr. Ray and turned it over for production. This is a "crooked" story, and for a bit of weird color he injected into it a scene of a church belfry in which the curfew rings each night at nine. Inasmuch as the bell will not be heard on the screen, he provided that bats should fly out of the belfry to "register" disturbance. When the "prop" sheet was handed the property man, he revolted, and making straight for the Administration Building, demanded an audience with Mr. Ince. He said: "If I have to go out at night and catch bats for that scene I'll quit my job." A compromise was effected whereby pigeons were substituted for the bats. "Props" secured the pigeons with very little difficulty, but nevertheless is keeping his "eye peeled" for the author who slipped him the bats.

Henry King starts work this week at the Ince Studios on the well-known story "Twenty-three and a Half Hours' Leave," in which Douglas MacLean and Doris May will be featured. King comes to Los Angeles direct from the American Studio in Santa Barbara.

"Ten Nights in a Tea Room" is the title of a rollicking burlesque on the prohibition question which is being staged at Universal City by Eddie Lyons and Lee Moran. The action of the comedy takes place in 1950 and shows what national prohibition has brought about in thirty years. The locale is in one of the low dives where Oolong and Ceylon is sipped in absolute abandon, and degraded persons openly puff on cubeb cigarettes. Mildred Moore and Charlotte Merriam are seen in support of the two comedians.

Coincident with the arrival of President Carl Laemmle, four new feature pictures were put into process of production at Universal City.

Harry Carey has already started on a new Texan melodrama, "Jim of the Ranges," from the pen of G. B. Lancaster. Gloria Hope and Claire Anderson were chosen by Director Jack Ford as Carey's two feminine leads.

Lynn Reynolds, who recently completed "A Little Brother of the Rich," is picking the players to form the supporting cast for Frank Mayo and Kathryn Adams in "The Brute Breaker," a tale of the French-Canadian Logging camps, written by Johnston McCulley.

"Playing the Game," the stage play by Sada Gowan, which was produced on Broadway by the Henry B. Harris estate, is to be made into a six-reel photoplay by Director George Seigmann with a selected cast.

All is in readiness for Monroe Salisbury to start production under Rollin Sturgeon's direction on "Sundown Trail," a story of "the west that was," written by J. G. Hawks, author of many of William S. Hart's most successful plays, as well as Dorothy Dalton's "Flare-Up Sal."

Mary MacLaren returned from San Francisco this week where the night court scenes for Fannie Hurst's "The Petal on the Current," which Tod Browning is making into a six-reel production.

"The Pinnacle," the powerful melodrama of the Swiss Alps which Eric Von Stroheim is producing and starring in, with Franceila Billington and Sam De Grasse as his principal supporting players, is nearing completion.

Final scenes for "Devils Have Their Friends," with Monroe Salisbury as the star, have been taken on Mt. Baldy under the direction of Paul Powell.

SENNETT FILM

"Yankee Doodle in Berlin" Causes Riot on Opening

It's honest-to-heaven truth, pure and unadulterated, that the opening of Mack Sennett's "Yankee Doodle In Berlin" caused a regular riot at the stage door of the Broadway theater Sunday night when thousands gathered to witness the Broadway premiere of the much-advertised comedy film.

One of the "draws" also much in advance publicity were the celebrated Mack Sennett bathing girls and Bothwell Browne, female impersonator.

The crowd besieged the front so terriffically that the ticket booth in the corridor as well as the doors were swept aside and a call for police reserves to preserve order was necessary. Newspaper critics were caught in the undertow but a few got in through a side door.

The crowd enjoyed the picture immensely. It's a travesty on the war of course with the ex-Kaiser the comedy figure. Sennett has the old boy a bear for wild women and a giant consumer of beer. One phase was a dance by Bothwell Browne as a "woman," B. B. going through some gyrations before the supposed Kaiser that would make an iron man recover his sight, if the iron man were blind of course. It sure was hot potatoes.

While the film caused laughter the famous Bathing Beauties held close attention, the girls going through diving stunts in picturesque beach costumes.

Bothwell Browne also appeared in person and danced.

The picture stays at the Broadway four weeks when it goes into the Ziegfeld theater, Chicago. This means of course Browne and the Bathing Girls.

Sol Lesser, who has the film, obtained a lot of publicity on the stampede on the opening here that is bound to help business.

LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

Avalanche, Artcraft	(*East*)	**Good**–"Star popular." (*West*) **Great**–"Ferguson does justice to a wonderful part." "Evidently most popular woman on screen." (*South*) **Good**–"Good story with interesting romance running through it."
Bishop's Emeralds, Pathe	(*East*)	**Fair**–"Nothing unusual." (*West*) **Poor**–"Did not go well."
Break the News to Mother, Select	(*East*)	**Good**–"Extensive advertising pulled good houses."
Cowardice Court, Fox	(*East*)	**Good**–"Good version of novel." (*West*) **Good**–"Splendid comments." "Good crowds for hot weather." (*South*) **Fair**–"Did fair business."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
Hay Foot, Straw Foot, Param.	(*East*)	**Great**–"Ray one of best drawing cards."
Innocent Adventuress, Param.	(*East*)	**Good**–"Interesting." "Well acted drama." (*West*) **Good**–"Satisfactory."
Jacques of the Silver North, Select	(*East*)	**Great**–"Lewis does his usual fine work." "Great picture."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story, well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls." (*Central*) **Good**–"Walker at her best." "Pleasing."
Mayor of Filbert, Tri.	(*East*)	**Good**–"Seemed to interest throughout."
Oh, Boy! Pathe	(*East*)	**Good**–"Familiar title drew." "Dainty."
Other Men's Wives, Param.	(*East*)	**Fair**–"Old stuff, but Dalton is always good." (*West*) **Good**–"Striking title." "Interesting theme."
Phil-for-Short, World	(*East*)	**Good**–"Pleasing comedy."
Price of Innocence, First Nat'l	(*East*)	**Good**–"Kind of picture that goes here."
Rogue's Romance, Vita.	(*East*)	**Good**–"Williams very popular in my theater."
Sahara, J. P. Read	(*East*)	**Good**–"Picturesque star helps greatly." (*South*) **Good**–"Good houses."
Secret Service, Param.-Art	(*East*)	**Good**–"Popularity of original pulled big houses." (*West*) **Good**–"Patrons anxious to see Warwick again." (*South*) **Great**–"Full of incident." "Realistically told."
Sleeping Lion, Univ.	(*East*)	**Good**–"Salisbury building up a following." (West) **Good**–"Satisfactory in every way."
Some Bride, Metro	(*East*)	**Good**–"Went over big." "Marriage certificates of newly married couples admitted them free." (*West*) **Good**–"Good summertime entertainment." "Starliked."
Spark Divine, Vita.	(*East*)	**Great**–"Joyce means full houses." "Fine story."
Upstairs and Down, Select	(*East*)	**Great**–"Popularity of original proves great drawing card."
Virtuous Sinners, Pioneer	(*East*)	**Good**–"Familiar theme well presented."
When Fate Decides, Fox	(*East*)	**Good**–"Traverse in an excellent vehicle." (*Central*) **Good**–"Good acting." "Fair attendance." (*West*) **Good**–"Pleasing picture that received good comments.'
You're Fired, Param.	(*East*)	**Fair**–"Did not seem to catch on."